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Harvey Quick

ADELPHI THEATRE.

393° (55)

THE BOY.

A Musical Comedy

IN TWO ACTS.

(Founded on Sir Arthur Pinero's farce, "The Magistrate.")

BY

FRED THOMPSON.

LYRICS BY

ADRIAN ROSS and PERCY GREENBANK.

MUSIC BY

LIONEL MONCKTON

AND

HOWARD TALBOT.

Vocal Score .. War Price, 7s. 0d. net cash (\$2.00) | Book of Lyrics net cash 6d.

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THE BOY.

CHARACTERS.

HORATIO MEEBLES (<i>Magistrate of Bromley Street Police Court</i>)	MR. W. H. BERRY
MILLICENT MEEBLES (<i>Late Cavanagh</i>)	MISS MAISIE GAY
HUGHIE CAVANAGH (<i>Her Son</i>)	MR. DONALD CALTHROP
DIANA FAIRLIE (<i>Her Sister</i>)	MISS NELLIE TAYLOR
COLONEL BAGOT (<i>From Bengal, retired</i>)	MR. C. M. LOWNE
ALBANY POPE (<i>Of Lloyd's</i>)	MR. PETER GAWTHORNE
JOY CHATTERTON (<i>A Flapper</i>)	MISS BILLIE CARLETON
KATIE MUIRHEAD (<i>Hughie's Music Mistress</i>)	MISS HEATHER THATCHER
MR BURRIDGE (<i>Magistrate of Bromley Street Police Court</i>)	MR. W. H. RAWLINS
JUNIORI FRATTI (<i>Proprietor of the Cosmos</i>)	MR. ANDRÉ RANDALL
NAPOLEON (<i>A Waiter</i>)	MR. T. DEL LUNGO
MR. HONEYBALL (<i>Chief Clerk at Bromley Street</i>)	MR. GEORGE ELTON
INSPECTOR EASON	{ MR. F. RUSSELL
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CONSTABLE STYLES	
CASH (<i>Servant at the Meebles'</i>)	MR. EDDIE GARR
TURNER (<i>Maid at the Meebles'</i>)	MISS DOROTHY MUNROE
CUTHBERT SUTTON	{ MR. R. G. SYDNEY
LYALL HEWSON-GALWAY } (<i>Guests at the Meebles'</i>)	
AN ELDERLY LADY	
TICH RIDLEY (<i>A Young Man</i>)	MR. P. MADGEWICK
DORIS CUDDLEY } (<i>Friends of Joy</i>)	{ MISS GWEN HUGHES
WINNIE SWEET	

FLAPPERS (friends of Hughie): Miss Irene Russell, Miss Margot Drake, Miss Eileen Grey, Miss Dora Wordsworth, Miss Cherrie Carver, Miss Eve Kelly, Miss Peggy Maurice, Miss Jill Willis.

GUESTS AT THE MEEBLES': Miss Amy Preston, Miss Margot Erskine, Miss Elizabeth Beerbohm, Miss M. Ramsden, Miss Phyllis Gwynne, Miss Joan Meynell, Miss Kate Zoller, Miss Maisie du Freyne.

Synopsis of Scenery.

ACT I.—Mr. Meebles' House at West Hampstead. (Terraine.)

ACT II.—SCENE I.: The Cosmos Hotel, Verrey Street, W.C. (Tritschler.)

„ II.: The Magistrate's Room, Bromley Street. (Howden.)

„ III.: Garden of Meebles' House. (McCleery.)

Musical Director Mr. HOWARD TALBOT.

THE BOY.

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THE BOY.

Act I.

No. 1.

INTRODUCTION and OPENING CHORUS.

"THAT'S THE GAME AND THE RUB."

Words by
ADRIAN ROSS.

Music by
HOWARD TALBOT.

Tempo di Valse. Vivace.

Piano.



Piano introduction with a rhythmic melody in the right hand and chords in the left hand.

(Curtain.)

CHORUS.

CHO. { We will fin - ish the rub! } And we've on - ly to
 { That's the game and the rub. }

mf

CHO. pay! It was not quite the play You'd ex - pect at a club! For you

pay! It was not quite the play You'd ex - pect at a club! For you

CHO. must un - der - stand That it gives one the jumps When you make three 'No

must un - der - stand That it gives one the jumps When you make three 'No

CHO. Trumps' On a Yar - bo - rough hand! But in spite of our faults It was

Trumps' On a Yar - bo - rough hand! But in spite of our faults It was

CHO. bet - ter, a lot, Than to make our - selves hot In a

bet - ter, a lot, Than to make our - selves hot In a

CHO. romp of a waltz! We were glad of a chance To be out of the

romp of a waltz! We were glad of a chance To be out of the

CHO. hop; Now it's time we must stop, For they're end - ing the

hop; Now it's time we must stop, For they're end - - ing the

(Laughter and talk from door of dancing room. The doors are thrown.

CHO. dance!

dance!

ff

open, and the Dancers come in.)

CHO.

DANCERS.

DAN. *f* Was - n't it sim - ply en - tranc - - ing? That is a

Was - n't it sim - ply en - tranc - - ing? That is a

f

DAN. won - der - ful waltz! _____ Swing-ing one round Right off the

won - der - ful waltz! _____ Swing-ing one round Right off the

DAN. ground. Is - n't one hot when one halts? _____

ground. " Is - n't one hot when one halts? _____

DAN. Oh, I'm just gid - dy with danc - ing - Wheels go - ing round in my

Oh, I'm just gid - dy with danc - ing - Wheels go - ing round in my

DAN. brain! _____ I want to sit Down for a

brain! _____ I want to sit Down for a

DAN. bit. Then we'll go at it a - gain! _____ For it's

bit, Then we'll go at it a - gain! _____ For it's

DAN

rip - ping, rip - ping, air - i - ly trip - ping, Glid - ing,

rip - ping, rip - ping, air - i - ly trip - ping, Glid - ing,

DAN

slid - ing o - ver the floor, To the sway - ing tune they are

slid - ing o - ver the floor, To the sway - ing tune they are.

DAN

play - ing- Give us a rest and we'll have some more!

play - ing- Give us a rest and we'll have some more!

Enter eight Flappers.

cresc.

FLAPPERS.

p

Oh, where is Mas - ter Hugh? — Have you

rall. *a tempo p*

FLAP

seen him, a - ny of you? — He prom-ised us all a

FLAP

dance at his ball, And we wait - ed there in a queue! — He's

FLAP. some - where out of view. With a sweet - heart, old or

FLAP. new. He's on - ly four - teen, but we've nev - er seen Such a

FLAP. bold lit - tle boy as Hugh; Don't both - er af - ter

poco rall. *ff* ALL. *a tempo*

bold lit - tle boy as Hugh; Don't both - er af - ter

poco rall. *ff* *a tempo*

cresc. *ff* *a tempo*

ALL. Hugh If he does - nt an - swer his cue; You

Hugh If he does - nt an - swer his cue; You

ALL. can - not ex - pect That he'll re - col - lect What he said to { me or to
an - y of

ALL. you.} His years are far too few. For a
you.} His years are far too few. For a

ALL. sense of what is due, What ev - er he said Went
sense of what is due, What ev - er he said Went

ALL. *p*

out of his head, 'So we can't be too hard on Hugh! For this is

out of his head, So we can't be too hard on Hugh! For this is

ALL.

why we're all of us here, To ce - le - brate Hugh - ie's

why we're all of us here, To ce - le - brate Hugh - ie's

ALL.

four - tenth year; And glad and gay, In cho - rus say We're

four - tenth year; And glad and gay, In cho - rus say We're

ALL. *ff*

wish - ing him hap - py re - turns of the day, re - turns of the

wish - ing him hap - py re - turns of the day, re - turns of the

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'wish - ing him hap - py re - turns of the day, re - turns of the'. The bottom staff is a piano accompaniment in bass clef with the same lyrics. Both staves have a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic line with some rests. The dynamic marking *ff* is present at the end of the first staff.

ALL. *ff*

day, Hoo - ray!

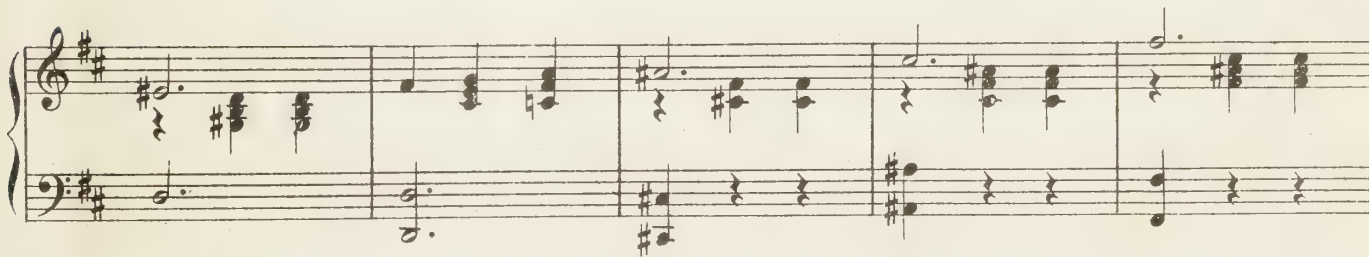
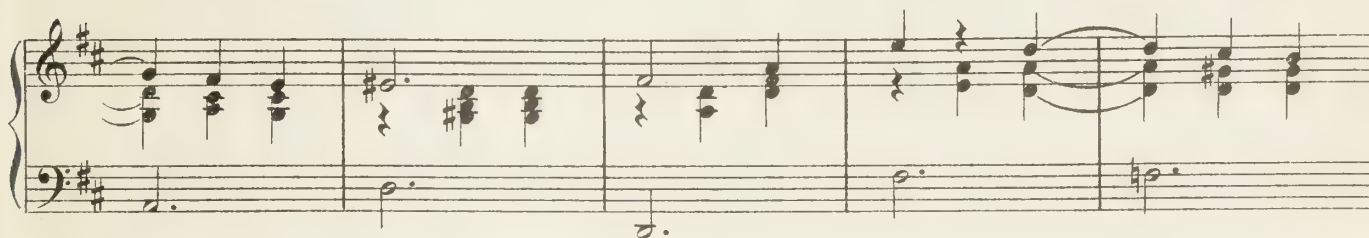
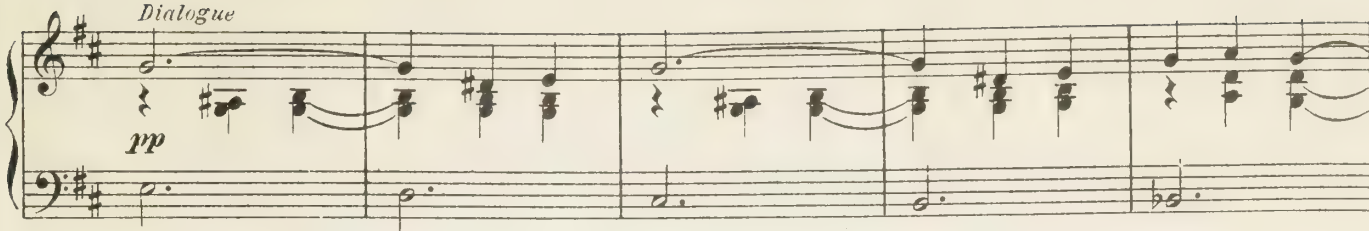
day, Hoo - ray!

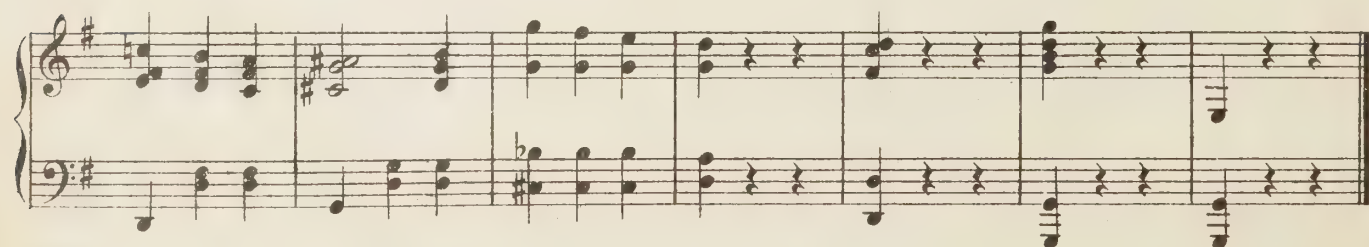
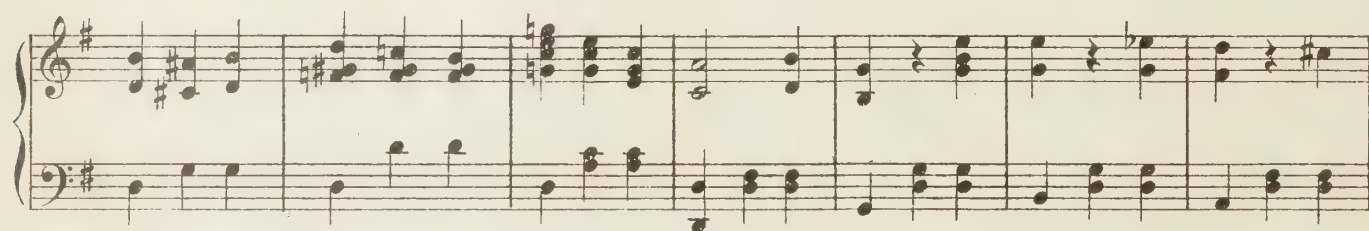
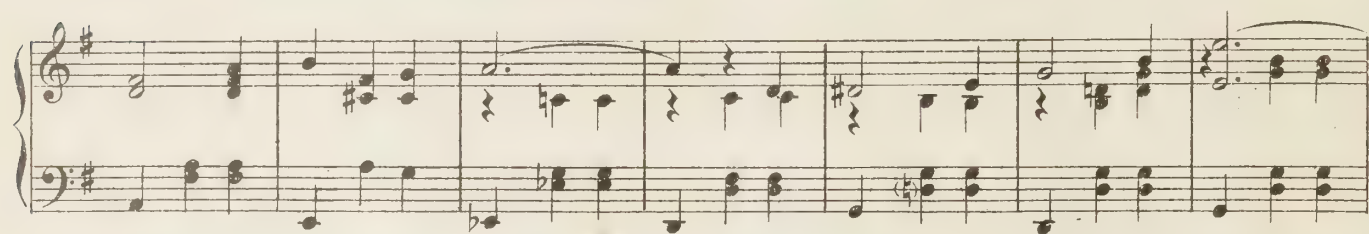
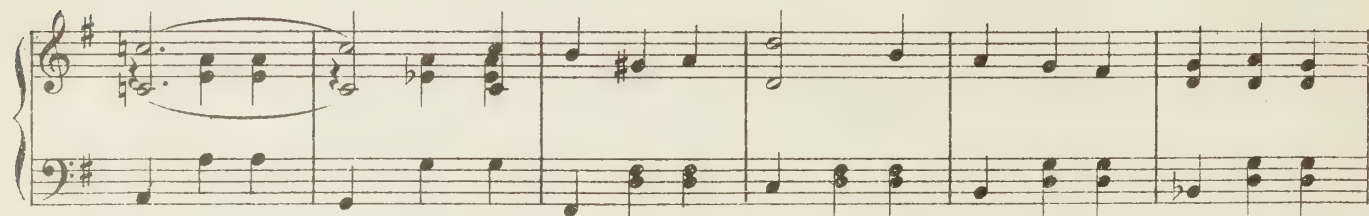
This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics 'day, Hoo - ray!'. The bottom staff is a piano accompaniment in bass clef with the same lyrics. Both staves have a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic line with some rests. The dynamic marking *ff* is present at the end of the first staff.

ALL.

This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic line with some rests.

This system contains the final two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic line with some rests.

Dialogue



No 2.

SONG.—(Joy) and CHORUS.

"A GAME THAT ENDS WITH A KISS."

Words by
PERCY GREENBANK
and LIONEL MONCKTON.

Music by
LIONEL MONCKTON.

Piano. *Allegro.* *f*

JOY.

1. There are lots of games With child - ish names, And
2. There is "Bridge", but oh! That's dead - ly slow, The

p

JOY.

I know ev - 'ry one of them; "Hunt the slip - per" and "Blind man's buff,"
rules are apt to mud - dle you;— No one chat - ters or speaks a word,

JOY.

Well, they're jol - ly e - nough, But for girls a - lone I'm
Not a sound can be heard. When there's lots of noise It

JOY.

bound to own I don't quite see the fun of them. —
gives the boys A chance to squeeze and cud - dle you. —

JOY.

Games are just what a girl en - joys If she plays 'em with boys! —
Let's play a - ny old row - dy thing, Say like "Kiss in the Ring" —

GIRLS.

Games— are— all— right When there are plen-ty of boys. —
It's— not— bad— fun Play-ing at "Kiss in the Ring!" —

REFRAIN.

JOY.

I like a game That ends with a kiss; My de-light is
I like a game That ends with a kiss; My de-light is

JOY.

sure to dim-in-ish If there is - nt a kiss at the fin-ish.
sure to dim-in-ish If there is - nt a kiss at the fin-ish.

JOY.

Oh, girls, Don't you think it bliss?
Oh, girls, Don't you think it bliss?

JOY.

One or two or three or four (Prud-ish girls may find it a bore,)
Now and then I wont de-ny P'raps the boys are ra-ther too shy;

JOY.

Oth - ers like to have a few more— I don't mind if I go to a score!
 Still a girl should ne-ver say die— Coax 'em hard in - to hav-ing a try!

JOY.

I'm so fond of a kiss, I'm so fond of a kiss!_____
 I'm so fond of a kiss, I'm so fond of a kiss!_____

GIRLS.
mf

I like a game_____ that ends with a kiss;_____ My de-light is
 I like a game_____ that ends with a kiss;_____ My de-light is

GLS.

sure to dim - in - ish If there is - n't a kiss at the fin - ish.
 sure to dim - in - ish If there is - n't a kiss at the fin - ish.

GLS. Oh, girls, Don't you think it bliss?— One or two or
Oh, girls, Don't you think it bliss?— Now and then I

GLS. three or four (Prud - ish girls may find it a bore.) Oth - ers like to
won't de - ny Praps the boys are ra - ther too shy; Still a girl should

GLS. have a few more— I don't mind if I go to a score! I'm so
ne - ver say die— Coax 'em hard in - to hav - ing a try! I'm so

GLS. fond of a kiss! I'm so fond of a kiss!— kiss!—
fond of a kiss! I'm so fond of a kiss!— kiss!—

D.C.

DANCE.



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Dynamic markings include *ff* (fortissimo) and *ffz* (fortissimo with accent). The piece concludes with a double bar line and a final chord in the bass staff.

N^o. 3.

QUARRELLING TRIO:- (Katie, Joy and Hughie.)

"IT'S NOTHING TO DO WITH YOU."

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Allegro moderato.

Voice.

Piano.

(K.A. to Joy.) 1. When you see a la - dy
(K.A. to Joy.) 2. Were you ne - ver taught how

talk - ing to a friend, Why d'you want to in - ter - fere?
la - dies should be - have When you went to board - ing school?

(JOY.) I shall do as I like! (KA.) And I shall do as I like!
 (JOY.) I'll be - have as I like! (KA.) And I'll be - have as I like!

(HUGH.) Oh, don't quar - rel a - bout it here, There's a dear!
 (HUGH.) Joy, you're be - ing a per - fect fool, Do be cool!

(KA.) Men are so de - ceit - ful - nas - ty hor - rid things!
 (JOY to Hugh.) Course I know you're on - ly quite a lit - tle boy!

(HUGH.) Please don't think that I'm to blame!
 (HUGH.) Don't you talk to me like that!

(K.A.) I shall think what I like! (JOY.) And I shall think what I like!
 (JOY.) I shall say what I like! (HUGH.) And I shall say what I like!

(HUGH.) Oh, you wo - men are all the same!
 (K.A. (c. Hugh.) Oh, the wo - man's a per - fect cat!

Why can't some of you play the game?
 What d'you think she was hint - ing at?

REFRAIN.

(JOY.) That's no - thing to do with you! No - thing at all to do with you!
 (HUGH.) That's no - thing to do with you! No - thing at all to do with you!

(K.A.) No, and it's no - thing at all - It's no - thing at all To do with *you!*
 (JOY. to K.A.) No, and it's no - thing at all - It's no - thing at all To do with *you!*

(JOY. to HUGH.) You're show - ing signs — of juv - en - ile pre - co - ci - ty -
 (K.A.) He's on - ly four — teen years of age or there - a - bout -

(HUGH. to JOY.) You're ra - ther full — of beast - ly cu - ri - os - i - ty!
 (JOY.) That's ra - ther young — for an - y girl to care a - bout.

(JOY. to HUGH.) She cud - dled you round the neck -
 (HUGH.) Don't wor - ry a - bout my age.

(K.A. to Hugh) She's giv - ing your hand a squeeze - (JOY.) Well, it's
(K.A.) He's grow - ing up by de - gres! (JOY.) Well, it's

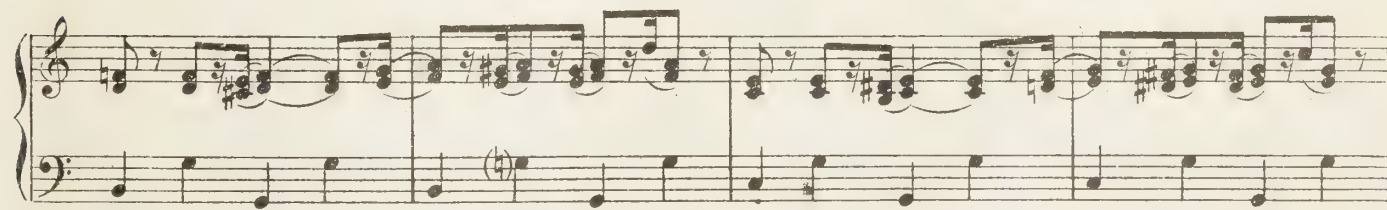
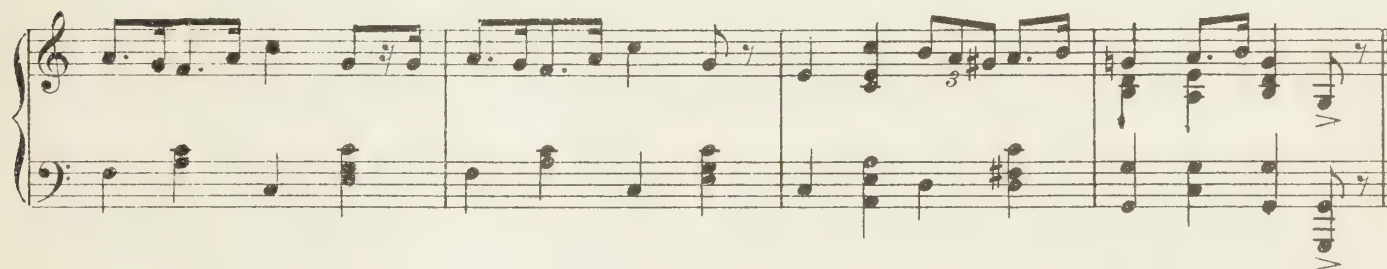
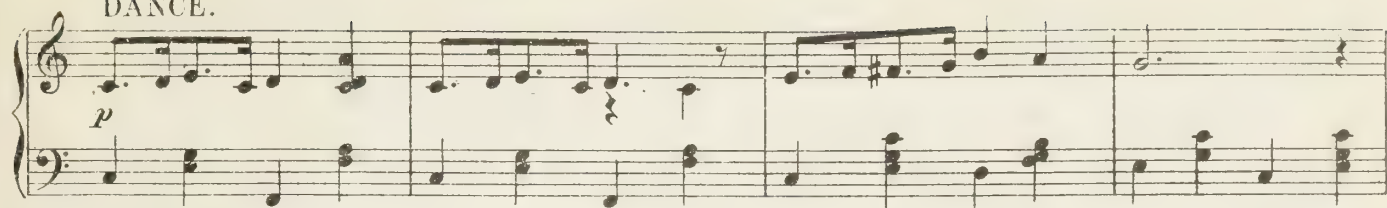
KATIE.
JOY.
HUGHIE.

No - thing to do with- No - thing to do with- You. Will you
No - thing to do with- No - thing to do with- You. Will you
no - thing to do with- No - thing to do with- No - thing to do with- You. Will you
no - thing to do with- No - thing to do with- No - thing to do with- You. Will you
No - thing to do with- You. Will you
No - thing to do with- You. Will you

stop your in - ter - fer - ing, if you please! _____
stop your in - ter - fer - ing, if you please! _____
stop your in - ter - fer - ing, if you please! _____
stop your in - ter - fer - ing, if you please! _____

D.C.

DANCE.



No. 4.

DUET- (Diana and Pope.)

"I'VE ALWAYS GOT TIME TO TALK TO YOU"

Words by
PERCY GREENBANK.Music by
HOWARD TALBOT.

Allegretto moderato.

Voice

Piano.

p

(POPE.) I'm kept bu - sy all day — In a
(DIANA.) I've a reg - u - lar bunch Of en -

gen - er - al way, — Sign - ing cheques perhaps, — Or meet - ing Cit - y chaps. (DIANA.) I just
- gage - ments for lunch, And for most week - ends I'm book'd to stay with friends. (POPE.) I've got

live in a whirl— There was nev - er a girl— Quite so
bro - kers to see— Who are act - ing for me, And the

rushed a - bout— Or more in - vi - ted out. (POPE.) But in spite— of all— this
least de - lay— May mean the deuce to pay. (DIANA.) But when you're— a - bout,— I'll

fuss and bus' - ness wor - ry, When I meet— with you,— I'm
keep the oth - ers wait - ing, What's a Four— at Bridge— com -

nev - er in a hur - ry; (DIANA.) And the mo - ment you are
- pared with tête - à - tête - ing? (POPE.) When we meet, my heart be -

by my side, — I just let all my so - cial du - ties sort of
-gins to thump, — And I don't care a hang if all my shares go

slide, — (POPE) Oh, I've al-ways got the time to talk to you, — Although it's
slump — (DIANA) Oh, I've al-ways got the time to talk to you, — Although it's

true, — I've lots to do. — (DIANA) Well, sup - pose that you begin it, I've ap -
true, — I've lots to do. — (POPE) The ap - pointments that one misses Can't com -

-pointments ev - ry minute — (POPE) Ring your friends up — And say you've got the "flu." — I just
pare with sto - len kisses, (DIANA) Shall we start off — By tak - ing just a few? — I just

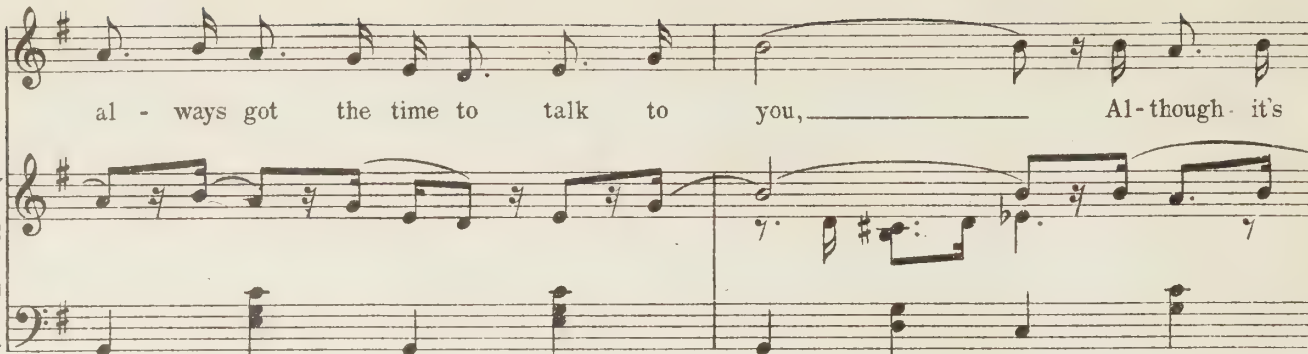
want to whisper softly in your ear That you're a
want to whisper softly in your ear That you're a

dear- Say, did you hear? (DIANA.) There are
dear- Say, did you hear? (POPE.) There are -


half a dozen other things that want attending to, But, I've
half a dozen people that I ought to interview, But, I've

always got time to talk to you! (BOTH.) Oh, I've
always got time to talk to

D. C.

BOTH.  al - ways got the time to talk to you, _____ Al-though it's

BOTH.  true, _____ I've lots to do. _____ The ap -

BOTH.  -point - ments that one miss-es Can't com - pare with sto - len kiss-es, Shall we

BOTH.  start off _____ By tak - ing just a few? _____ I just

BOTH. want to whis - per soft - ly in your ear ————— That you're a

BOTH. dear, ————— Say, did you hear? ————— There are

BOTH. half a doz - en peo - ple that I ought to in - ter - view, But, I've

BOTH. al - ways got time ————— to talk to you! —————

No 5.

QUINTET.- (Millicent, Diana, Hughie, Burr ridge and Meebles.)

"YOUNG FOLKS AND OLD FOLKS!"

Words by
PERCY GREENBANK.Music by
HOWARD TALBOT.

Voice. *Allegro gaio.*

Piano. *p*

MIL. *p*

1. This
2. This

crese. poco a poco f p

MIL.

is the day of young folks, There's not the slight - est doubt of it; The
is the day of young folks; The men - ey they can spend a bit, The

MIL. HUGHIE.

old folks are quite out of it, They've not an earth-ly chance. Old
old folks have to lend a bit. Ah, yes, in-deed they do! All

HUGH.

folk are rath-er sleep-py, It does no harm to wake them up, We
ve-ry well to grum-ble, But still I un-der-stand, mam-ma, That

HUGH. DIANA.

take them up and shake them up; And lead them such a dance. Yes,
grand-pa-pa and grand-ma-ma Paid lots of bills for you. Oh,

DI. MILLICENT. BURRIDGE. MEEBLES.

that is so. It's ve-ry true. The young 'uns know A thing or two, They
youth to day Will sel-dom slip- It bolts a-way With-out the whip- The

MEE.

know far more than me or you! ————— When
 old folks get the bless - ed pip! ————— When

colla voce

a tempo

all.

DL.

youth be-gins to play its tricks, The old folks must look pret - ty smart, Or
 youth be-gins to play its tricks, The old folks must look pret - ty smart, Or

MIL.

youth be-gins to play its tricks, The old folks must look pret - ty smart, Or
 youth be-gins to play its tricks, The old folks must look pret - ty smart, Or

HUGH.

youth be-gins to play its tricks, The old folks must look pret - ty smart, Or
 youth be-gins to play its tricks, The old folks must look pret - ty smart, Or

EUR.

youth be-gins to play its tricks, The old folks must look pret - ty smart, Or
 youth be-gins to play its tricks, The old folks must look pret - ty smart, Or

MEE.

youth be-gins to play its tricks, The old folks must look pret - ty smart, Or
 youth be-gins to play its tricks, The old folks must look pret - ty smart, Or

p


DL. soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's
soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's

MIL. soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's
soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's

HUGH. soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's
soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's

BUR. soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's
soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's

MEE. soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's
soon they'll find they're in a fix, And fair - ly land - ed in the cart. It's



DL. just the same at ev - 'ry game Wher - ev - er o'er the world you roam; With
just the same at ev - 'ry game Wher - ev - er o'er the world you roam. The

MIL. just the same at ev - 'ry game Wher - ev - er o'er the world you roam; With
just the same at ev - 'ry game Wher - ev - er o'er the world you roam. The

HUGH. just the same at ev - 'ry game Wher - ev - er o'er the world you roam; With
just the same at ev - 'ry game Wher - ev - er o'er the world you roam. The

BUR. just the same at ev - 'ry game Wher - ev - er o'er the world you roam; With
just the same at ev - 'ry game Wher - ev - er o'er the world you roam. The

MEE. just the same at ev - 'ry game Wher - ev - er o'er the world you roam; With
just the same at ev - 'ry game Wher - ev - er o'er the world you roam. The



DI. *f* *f* *f* *f*

cheek and con - fi - dence su - blime The young 'uns get there ev - 'ry time.
young 'uns seem to set the pace, You play the king- they play the ace.

MIL. *f* *f* *f* *f*

cheek and con - fi - dence su - blime The young 'uns get there ev - 'ry time,
young 'uns seem to set the pace, You play the king- they play the ace,

HUGH. *f* *f* *f* *f*

cheek and con - fi - dence su - blime The young 'uns get there ev - 'ry time,
young 'uns seem to set the pace, You play the king- they play the ace,

BUR. *f* *f* *f* *f*

cheek and con - fi - dence su - blime The young 'uns get there ev - 'ry time,
young 'uns seem to set the pace, You play the king- they play the ace,

MEE. *f* *f* *f* *f*

cheek and con - fi - dence su - blime The young 'uns get there ev - 'ry time,
young 'uns seem to set the pace, You play the king- they play the ace,

f *f* *f* *f*

DI. *pp* *ff* *pp*

They — ab - so - lute - ly wipe the floor with The
They — ab - so - lute - ly put the the lid on The

MIL. *pp* *ff* *pp*

They — ab - so - lute - ly wipe the floor with The
They — ab - so - lute - ly put the the lid on The

HUGH. *pp* *ff* *pp*

They — ab - so - lute - ly wipe the floor with The
They — ab - so - lute - ly put the the lid on The

BUR. *pp* *ff* *pp*

They — ab - so - lute - ly wipe the floor with The
They — ab - so - lute - ly put the the lid on The

MEE. *pp* *ff* *pp*

They — ab - so - lute - ly wipe the floor with The
They — ab - so - lute - ly put the the lid on The

pp *ff* *pp*

DI. old folks at home! —
old folks at home! —

MIL. old folks at home! —
old folks at home! —

HUGH. old folks at home! —
old folks at home! —

BUR. old folks at home! —
old folks at home! —

MEE. old folks at home! —
old folks at home! —

Tempo I. Dance for exit.

p D.C.S.

cresc. — — — *poco* — — —

a - - - poco *f* — — — *p* — — —

cresc. — — — *poco* — — — *a - - - poco* *f*

Nº 6.

SONG.— (Millicent) and CHORUS.

"ARITHMETIC."

Words by

LESLIE MAYNE and ADRIAN ROSS.

Music by

LIONEL MONCKTON.

Allegro moderato.

Millicent.

Piano.

MIL.

1. When I used to go to school _____ Some time a - go,
 2. Bridge is quite the game I love, _____ But when I play

MIL.

No one thought I was a fool, _____ I got on so!
 What's be - low and what's a - bove _____ I can - not say.

MIL.

His - to - ry, Ge - og - raph - y, I would learn quite eas - i - ly,
 When I'm add - ing up my score, Some-how it's three hun - dred more!

MIL.

But I used to look so glum When I had to do a
 Peo - ple say it's ra - ther bad- But I don't know how to

MIL.

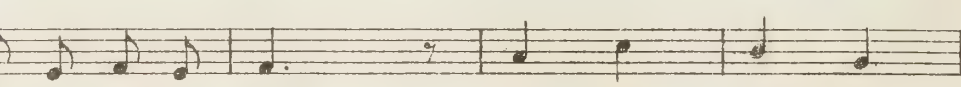
rit.
 sum! And frank - ly I must say I'm just as bad to -
 add! They think I try to cheat; The fact is, I re -

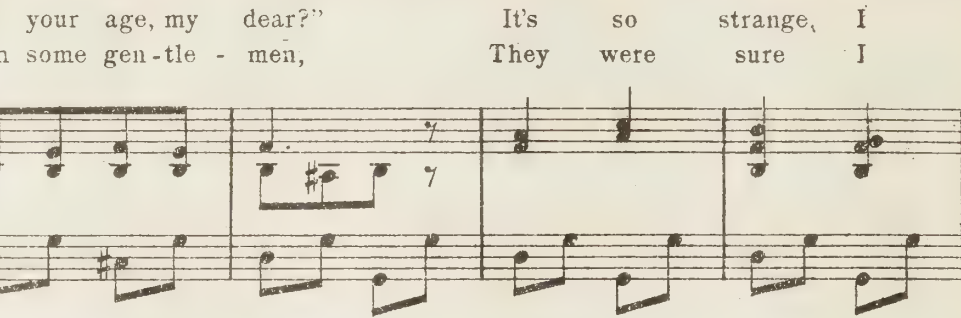
MIL.

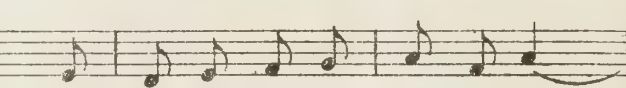
a tempo
 - day! I'm real - ly rot - ten at a - rith - me - tic...
 - peat- I'm real - ly rot - ten at a - rith - me - tic, _____

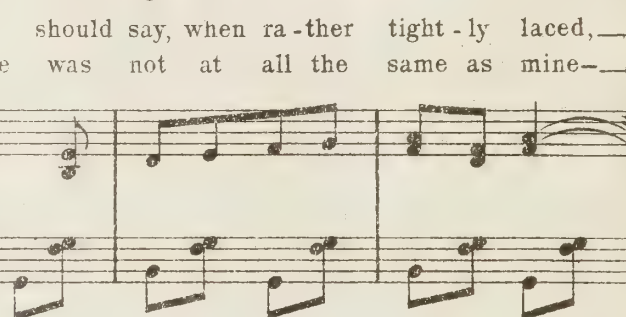
MIL.  I can - not take a sum and do it quick. _____ When I'm
I can - not ev - er get the to - tal quick. _____ I was




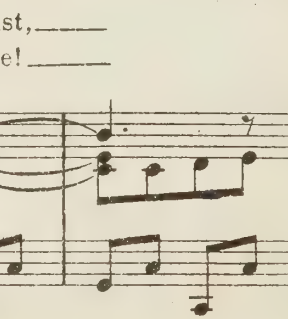
MIL.  asked, "What is your age, my dear?" It's so strange, I
play - ing with some gen - tle - men, They were sure I



MIL.  quite for - get the year! If I should say, when ra - ther tight - ly laced, —
owed them three pound ten; Their score was not at all the same as mine —



MIL.  — I'm on - ly nine - teen inch - es round the waist, —
— All I could make of it was five and nine! —



MIL.

Don't think I want to play you a trick, But real - ly I'm
One man re - mark'd, "Well, that's ra - ther thick! You real - ly are

MIL.

CHORUS.

rot - ten at a - rith - me - tic! She's real - ly rot - ten at a -
rot - ten at a - rith - me - tic! She's real - ly rot - ten at a -

CHO.

- rith-me - tic, _____ She can - not take a sum and do it quick. —
- rith-me - tic, _____ She can - not ev - er get the to - tal quick. —

CHO.

When she's asked, "What is your age, my dear?"
She was play - ing with some gen - tle - men,

CHO. It's so strange, she quite for - gets the year! If she should
They were sure she owed them three pound ten; Their score was

CHO. say, when ra - ther tight - ly laced, ————— She's on - ly nine - teen inch - es
not at all the same as mine ————— All she could make of it was

CHO. round the waist, ————— Don't think she wants to play you a
five and nine! ————— One man re - mark'd, "Well, that's ra - ther

CHO. trick, But real - ly she's rot - ten at a - rith - me - tic!
thick! You real - ly are rot - ten at a - rith - me - tic!

D. C.

MILLICENT.

3. On - ly just the o - ther day —

MIL. — My hus-band said, "Did you give your heart a - way — Be-fore we

MIL. wed?" "Have you wor-shipped o - ther men, One or two, or nine or ten?

MIL. Tell me, dar-ling, tell me true, Were they ma-ny, were they few?" — I

MIL. *a tempo*

count-ed all I 'could, It was - n't an - y good. I'm real - ly

MIL.

rot - ten at a - rith-me - tic, _____ I count - ed Per - cy, Al - gy,

MIL.

Tom and Dick, _____ Ma - jor Brown was one of them I

MIL.

know, Then that doc - tor on the P. and O.

MIL.

When I had reckoned up to nine-ty-one, — My hus-band asked me if I'd

MIL.

near-ly done, — He seemed to think I, count-ed too quick, Al-

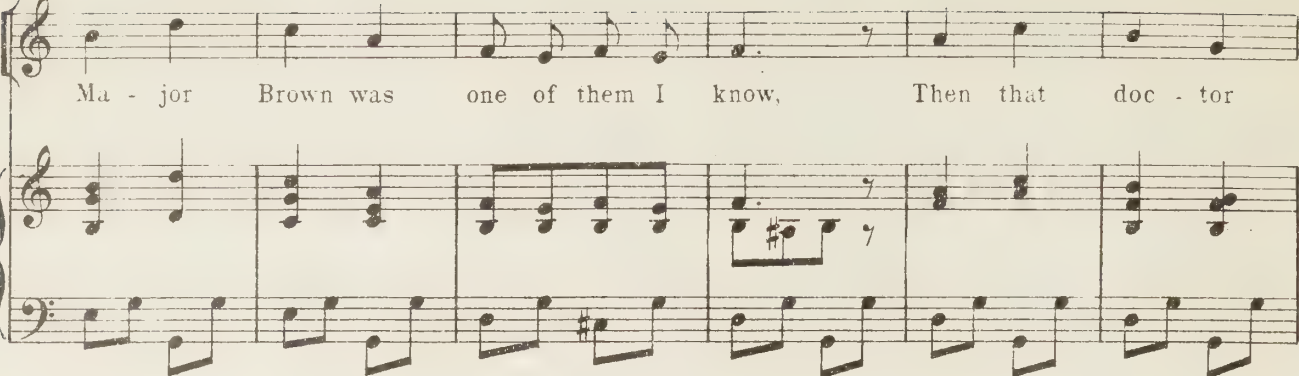
MIL.

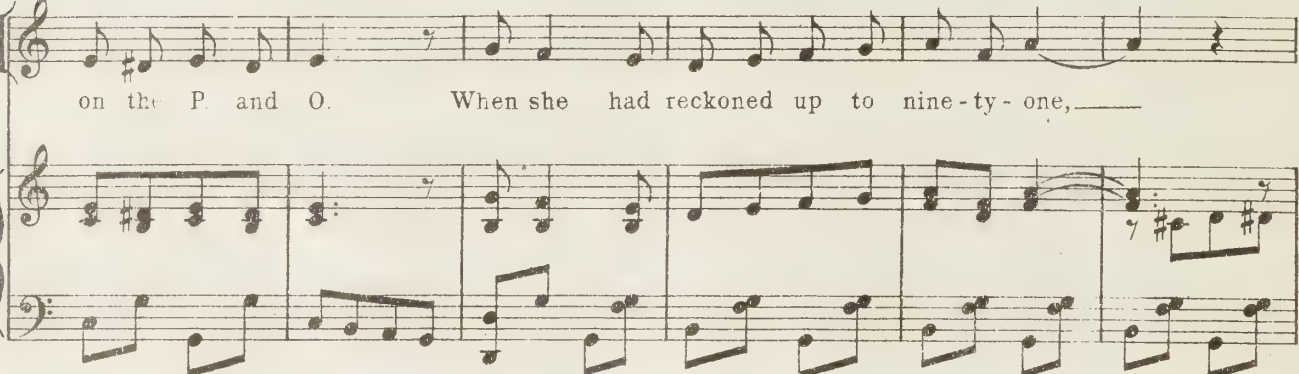
CHORUS.

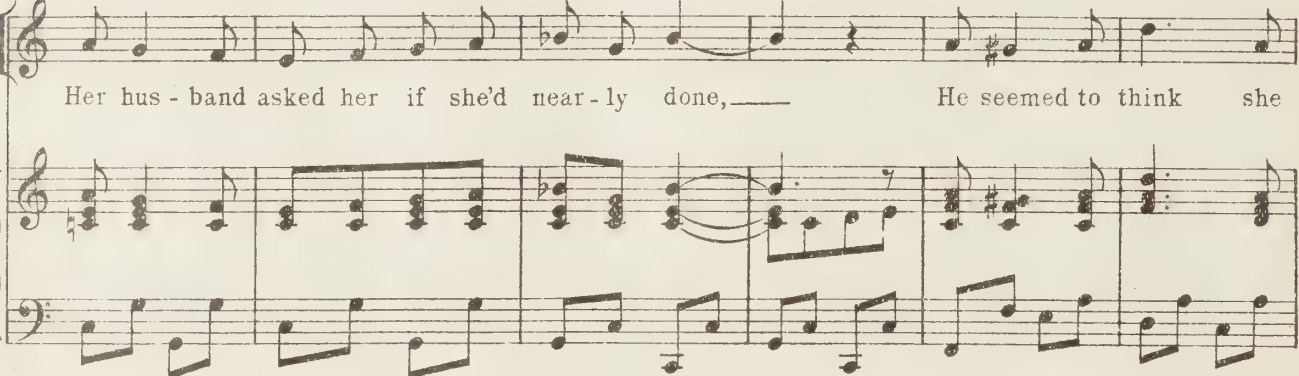
- though I'm so rot-ten at a-rith-me-tic! She's real-ly rot-ten at a-

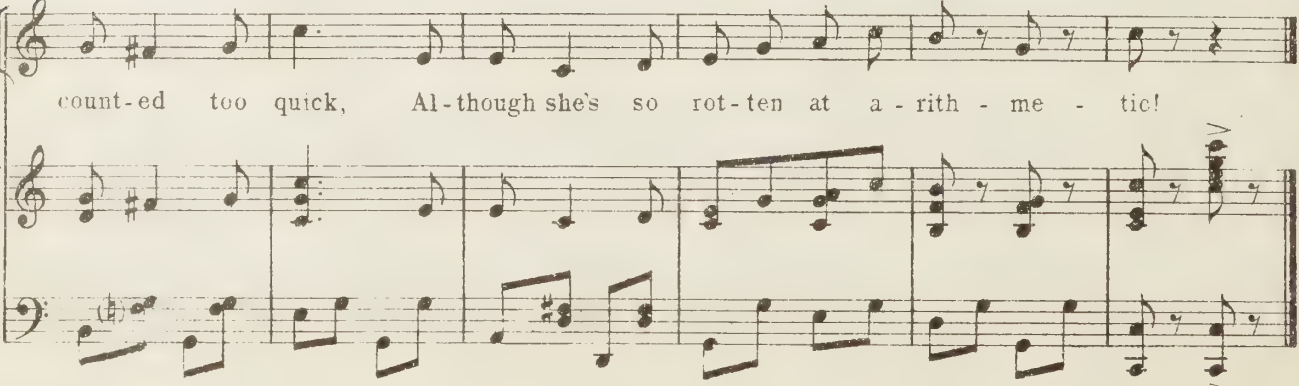
CHO.

- rith-me-tic, — She count-ed Per-cy, Al-gy, Tom and Dick, —

CHO.  Ma - jor Brown was one of them I know, Then that doc - tor

CHO.  on the P. and O. When she had reckoned up to nine-ty-one,——

CHO.  Her hus - band asked her if she'd near-ly done,—— He seemed to think she

CHO.  count-ed too quick, Al-though she's so rot-ten at a - rith - me - tic!

Words by
PERCY GREENBANK.

"REAL ROMANCE."

Music by
HOWARD TALBOT.

Andante.

Piano.

MIL. MILLICENT.

1. All my life through I have
2. Of - ten Ro - mance may e -

MIL.

yearn'd for Ro-mance, To cheer and to com-fort my soul; _____
- lude you for years. But some day 'twill come sure e - nough; _____

MEEBLES.

MIL.

Ah! sad to say It has not come my way - Did
Then, I sup - pose. Life is cou - leur de rose - Those

MEE. *MILLICENT.
a piacere*

Cook ev - er or - der the coal? Of - ten Ro - mance seems to
kid-neys at break-fast were tough! Then in your heart is de -

*appassionata
colle voce*

Red. *

MIL

whis - per to me, In vain for its joys I am seek - ing;
- lir - i - ous joy, And rap - tur - ous vi - sions come clos - er;

Red. *

MIL. *MEEBLES.*

Where does it dwell? Oh, I wish I could tell - The tap in the bath-room's been
Ah, think of this! I should swoon with the bliss - No su - gar this week from the

p a tempo

Red. *

MEE. *MILLICENT. MEEBLES.*

leak - ing! Ah, ah, ah, Ah, ah, ah!
gro - cer! Ah, ah, ah, Ah, ah, ah!

p

MILLCENT.

Real Ro - mance! True Ro - mance! How does one
Real Ro - mance! True Ro - mance! It may ar -

mf

MEEBLES.

MIL. reach its a - bode? You'd bet - ter ask the po -
- rive un - wares; Praps it will come in a

p

rall.

MEE. - lice - man Just at the end of the road, (By the
tax - i, Or you may meet on the stairs Of the

rall.

a tempo
MILLCENT.

MEE. pil - lar - box.) Oth - ers may Find the way,
Ba - ker - loo. Though as yet We've not met,

mf a tempo

MIL.

I nev - er get a - ny chance; Some-times with pas - sion pro -
Some day I may get the chance, I feel my bo - som with

Ped. * *Ped.* * *Ped.* *

MIL.

- vok - ing, I feel I'm chok - ing, throbs stir, My soul with sobs stir -

Ped. * *Ped.* * *Ped.* *

MIL.

Is that Ro - Is that Ro -
MEEBLES. Praps, dear, the chim-ney's been smok - ing, That's not Ro -
You've had two help-ings of lob - ster - That's not Ro -

rall. *rall.* *rall.*

MIL.

- mance! - mance!

Tempo I. *1.* *2.* *leggiere*

p *ad lib.* *pp*

Ped. * *Ped.* *

DANCE.



MIL

Spa - sms of hope that are vague, oh! Through

Ped. * *Ped.* * *Ped.* * *Ped.*

MIL

me each day go. You've got a touch of lum -

MEEBLES. *p*

* *p*

MIL

rall. MILLICENT.

Is that _____ Ro - mance! _____

MEE.

rall.

- ba - - go - That's not _____ Ro - mance! _____

rall. *rit.*

Ped. *

No 8.

SONG.— (Diana) and CHORUS.

"SOMEONE'S FIANCÉE"

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Allegro.

Piano. *f*

DIANA.

1. I've some news to tell— You will nev-er guess!— We shall
2. Who can "some-one" be?— You will nev-er guess!— We shall

CHORUS. *f*

CHO. DIANA.

nev-er guess!— You must wish me well—
nev-er guess!— Wait, and you will see!—

DIA. CHORUS.

— You will nev-er guess!— We shall nev-er guess!—
— You will nev-er guess!— We shall nev-er guess!—

DIANA.

Ev - 'ry - bo - dy kind - ly hush! Take no
 We'll be mar - ried ve - ry soon; Then will

DIA.

no - tice if I blush!
 come the ho - - - ney - - - moon!

DIA.

Oh, girls, — I am en - gaged! — When you

DIA.

say, "Oh, come and tell us," You'll be feel - ing ra - ther jeal - ous.

DIA. But, girls, — re - mem - ber, pray, — That it will be your

DIA. turn some day. — Ah! now — the bird is

DIA. caged, — And the on - ly things that mat - ter Are the mil - li - ner and

DIA. hat - ter! So, girls, — I'm feel - ing gay, — Be - cause I'm

DIA. CHORUS.

some - one's fi - an - cée! _____ Oh, girls, —

cresc.

f

CHO. _____ she is en - gaged! _____ When we say, "Oh, come and tell us," We'll be

CHO. feel - ing ra - ther jeal - ous. But, girls, _____ re - mem - ber, pray, _____

CHO. — That it will be our turn some day. _____

CHO. Ah! now — the bird is caged. — And the

CHO. on - ly things that mat - ter Are the mil - li - ner and hat - ter!

CHO. So, girls, — she's feel - ing gay, — Be - cause she's

CHO. some - one's fi - an - cée! —

1. 2.

f

D. C.

DANCE.

A piano score for a dance piece, consisting of five systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The music features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The piece concludes with a double bar line in the fifth system.

p-f

cresc.

f

1. 2.

No 9.

SONG.—(Meebles.)

"I PUT THIS QUESTION TO THE WITNESS."

Words by
ADRIAN ROSSMusic by
LIONEL MONCKTON.

Allegro comodo.

Voice.

Piano.

The musical score is written for voice and piano. The tempo is marked 'Allegro comodo.' and the time signature is 2/4. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the voice part with a whole rest and the piano accompaniment. The second system contains the first verse of the song, with the voice part singing the lyrics and the piano providing harmonic support. The third system contains the second verse, also with lyrics and piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a more active bass line in the left hand.

MEE.

1. When first I prac - tised at the Bar, And earned my rep - u - ta - tion, I
there's a la - dy in the case, Quite young and ra - ther pret - ty, Then

MRE.

found my strong - est line, by far, Was cross - ex - am - in - a - tion. I
you would see my smil - ing face Ex - press pa - ter - nal pi - ty. I

MEE.

made a wit - ness sim - ply squirm, And wrig - gle like the
would not vex her lit - tle soul With a - ny le - gal

MEE.

ear - ly worm; I'd talk at him an hour or so, Then
rig - ma - role; I tried to make my ques - tions clear, And

MEE.

say, "Now an - swer, Yes or No!" For in - stance— just to
said, "Now take your time, my dear!" Sup - pose that at or

MEE.

make it plain, A boy has smash'd a win - dow - pane -
af - ter dark She'd been ca - noo - dling in the park -

Spoken.-
Well, I put this question to the witness -
Well, I put this question to the witness -

a tempo

MEE. On or a - bout the fif - teenth ult. You, with your lit - tle
By or be - side. the Ser - pen - tine, At eight - fif - teen or

MEE. cat - a - pult - Now are you sure and quite con - vinced That
tween - ty - nine, You were ob - served with him, or them, On

MEE. it was not the six - teenth inst.? Or, in - as - much as
Tues - day eve - ning a. p. m. With force of arms you

MEE. I may state, By Nine - ty - Vic - Cap. - Thir - ty - eight,
did, in short, Which not - with - stand - ing - (Laugh in Court),

MEE.

Here - in - be - fore, and as - to - what - Now, did you sir, or did you not?
 As these in - den - tures sig - ni - fy, Now, will you tell the ju - ry why?

MEE.

Spoken.—
 Don't stand there sucking bullseyes, my lad,
 Don't worry about your lip-salve, my dear,

Carried out!
 Hysterics!

MEE.

2. When
 3. When

MEE.

I was deal - ing with a man Who tried to brag and blus - ter, I

MEE. turned as nas - ty as I can, I wrung him like a

MEE. dus - ter! I'd bang the desk. I'd roar and shout, I'd

MEE. turn his an - swers in - side out; And if he dared to cough or sniff, I

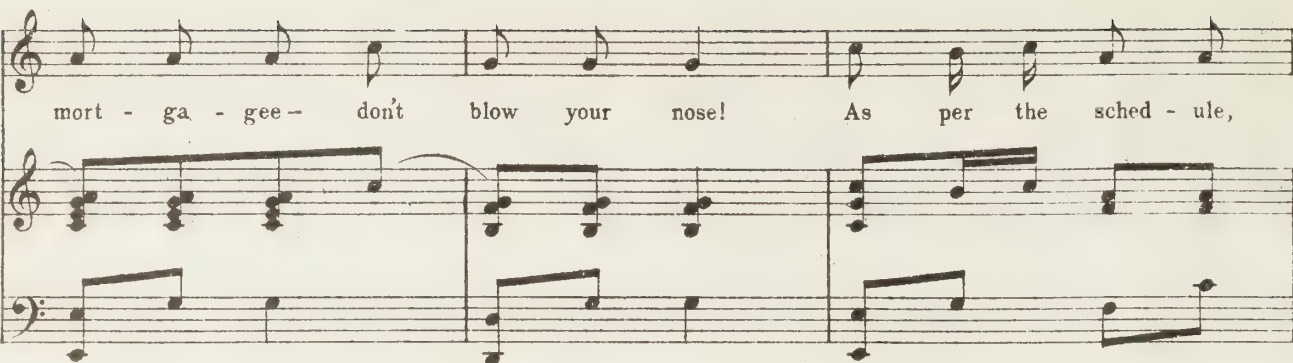
MEE. said, "Don't ar - gue! tell me if"— We'll

MEE. *rit.*
 say some rude and rau - cous gent Was tried for "loit - 'ring with in - tent" -

MEE. *a tempo*
Spoken.
 Well, I put this question to the witness - Now on the thir - ty - se - cond prox., To


MEE.
 wit - don't jump a - bout the box! Name - ly, and as you did en - gage Con -

MEE.
 - joint - ly, all that mes - su - age; Rex ver - sus Jones, the judg - ment shows, The

MEE.  mort - ga - gee - don't blow your nose! As per the sched - ule,

MEE.  now ap - pears To him and his as - signs - (Loud cheers).

MEE.  *Spoken.* -
Don't throw your boot at me, Sir! Lockjaw!

MEE. 

Nº 10.

CHORUS AND EXIT.

Words by
ADRIAN ROSS.

Music by
HOWARD TALBOT.

Allegro.

Piano.

CHO. *ff* Oh, we now must say good - bye, For we

ff Oh, we now must say good - bye, For we

CHO. real - ly must be go - ing; If we dare to lin - ger on All the

real - ly must be go - ing; If we dare to lin - ger on All the

CHO. tax - is will be gone! And if that should hap - pen, why, There is

tax - is will be gone! And if that should hap - pen, why, There is

CHO. hard-ly a - ny know-ing How we can get home a - gain- And it's pret - ty sure to

hard-ly a - ny know-ing How we can get home a - gain- And it's pret - ty sure to

CHO. rain! So good -

rain! So good -

CHO. -bye, Mis - ter Mee - bles, we must real - ly all be go - ing - We hope you have - n't

-bye, Mis - ter Mee - bles, we must real - ly all be go - ing - We hope you have - n't

CHO. run a risk of a - ny cold or cough. Get your wraps on and hur - ry, for we

run a risk of a - ny cold or cough. Get your wraps on and hur - ry, for we

CHO. hear the whis - tles blow - ing, And someone will be tak - ing our cab and driv - ing off!

hear the whis - tles blow - ing, And someone will be tak - ing our cab and driv - ing off!

CHO. Hi, tax - i! My tax - i! No, that is mine!

Hi, tax - i! My tax - i! No, that is mine!

sempre *dim.*

CHO. Our tax - i! Which tax - i? Third in the line!

Our tax - i! Which tax - i? Third in the line! This 'll

poco *a*

CHO. This 'll do! Whis - tle you! Good - bye!

do! Whis - tle you! Good - bye! Good -

poco

CHO.

First system of the musical score. The top part is for the choir (CHO.) and the bottom part is for the piano. The key signature has two sharps (F# and C#). The choir part has two staves. The lyrics are: "Hi! tax - il! Hi! hi! hi! hi! hi! hi!" on the first staff and "-bye! Hi! tax - il! tax - il! Hi! hi!" on the second staff. The piano accompaniment consists of two staves with chords and moving lines.

Second system of the musical score, featuring piano accompaniment. The key signature remains two sharps. The first staff has a *dim.* (diminuendo) marking. The second staff has a *poco* (poco) marking. The piano part continues with chords and moving lines.

Third system of the musical score, featuring piano accompaniment. The key signature remains two sharps. The first staff has an *a* (accelerando) marking. The second staff has a *poco* (poco) marking. The piano part continues with chords and moving lines.

Fourth system of the musical score, featuring piano accompaniment. The key signature remains two sharps. The piano part continues with chords and moving lines.

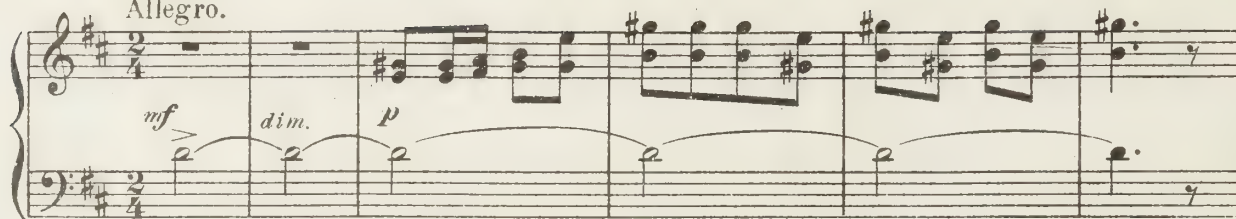
Fifth system of the musical score, featuring piano accompaniment. The key signature remains two sharps. The piano part continues with chords and moving lines, ending with a final chord.

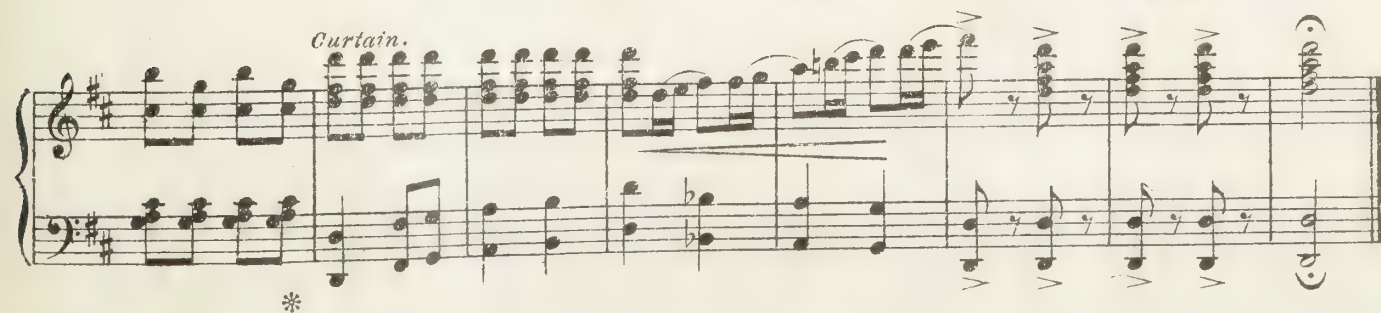
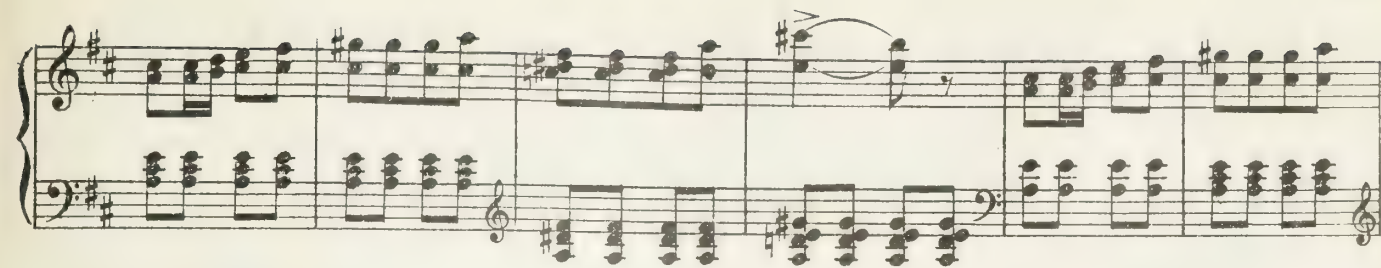
Nº 11.

END OF ACT I.

Music by
LIONEL MONCKTON.*Dialogue.*
Allegro.

Piano.





Act II.

Scene I.

Nº 12.

INTRODUCTION AND DANCE.

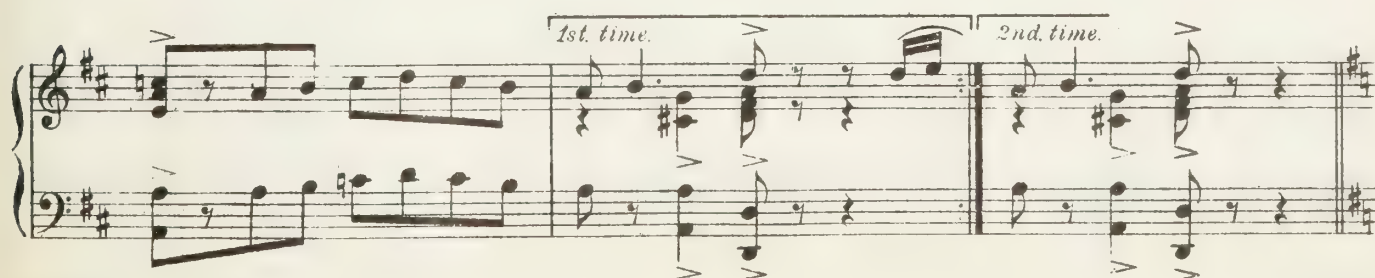
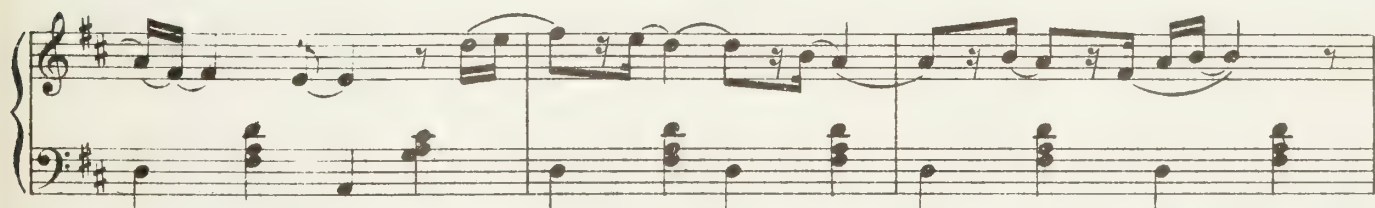
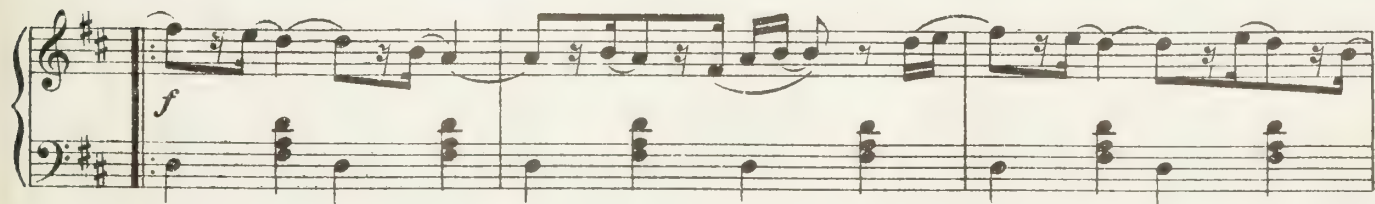
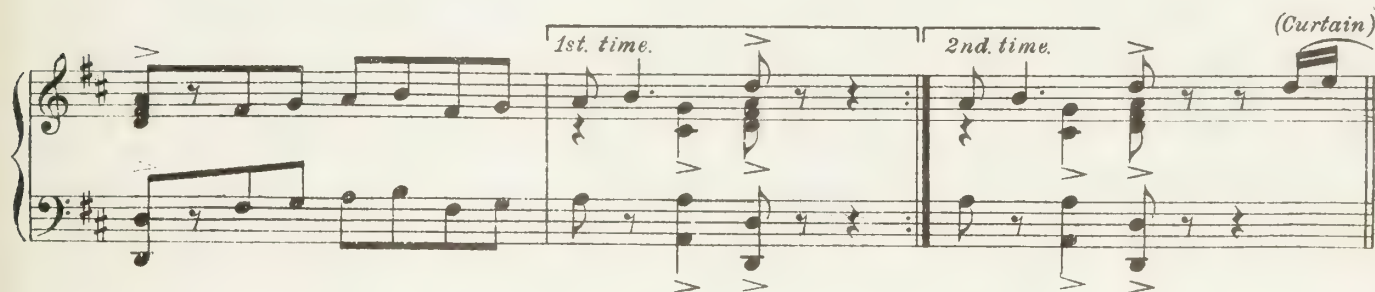
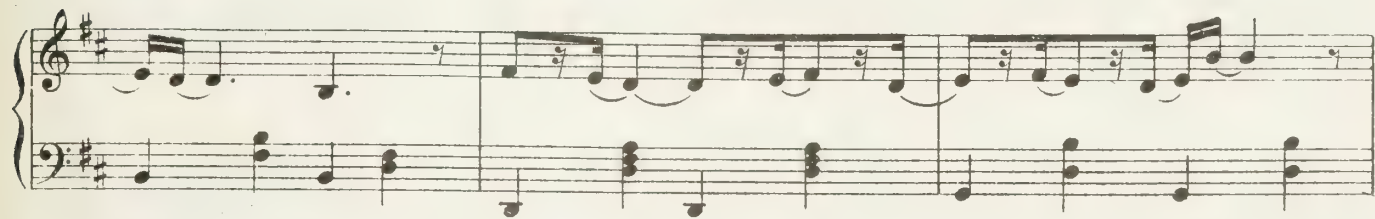
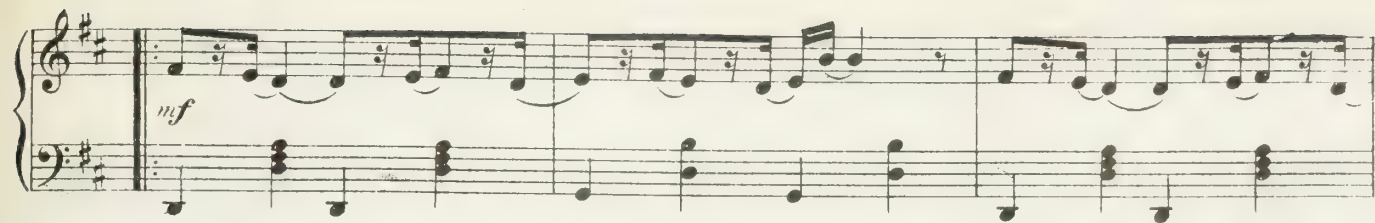
Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Allegro moderato.

ff

sempre marcato



CHORUS. (Unison.)

ff
Cheer— O! Keep your toes a-wag-ging. When we've fin-ished rag-ging.

mf

This system contains the first line of the chorus. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is indicated by a 'ff' (fortissimo) marking at the beginning. The lyrics are 'Cheer— O! Keep your toes a-wag-ging. When we've fin-ished rag-ging.' A 'mf' (mezzo-forte) marking appears in the piano part.

We'll have to have an-oth-er. My— word! This is sim-ply top-ping!

ff *mf*

This system contains the second line of the chorus. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The lyrics are 'We'll have to have an-oth-er. My— word! This is sim-ply top-ping!'. 'ff' and 'mf' markings are present in the piano part.

Could - n't think of stop-ping— Yet a-while! Say, Now— we're

ff

This system contains the third line of the chorus. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The lyrics are 'Could - n't think of stop-ping— Yet a-while! Say, Now— we're'. A 'ff' marking is present in the piano part.

Real - ly get - ting bus - y. — If you're feel - ing diz - zy, —

mf

This system contains the fourth line of the chorus. The vocal melody continues in treble clef, and the piano accompaniment is in grand staff. The lyrics are 'Real - ly get - ting bus - y. — If you're feel - ing diz - zy, —'. A 'mf' marking is present in the piano part.

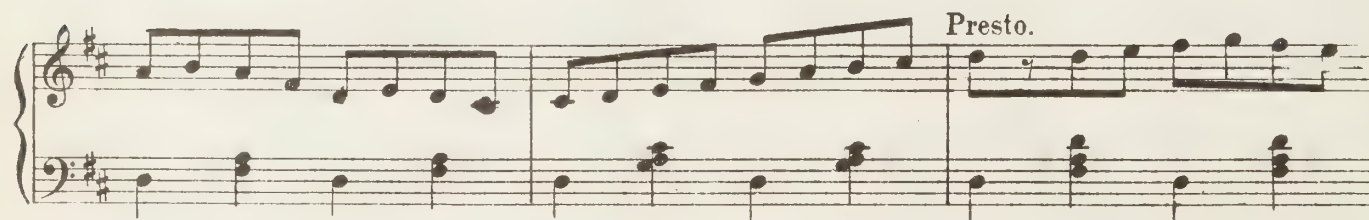
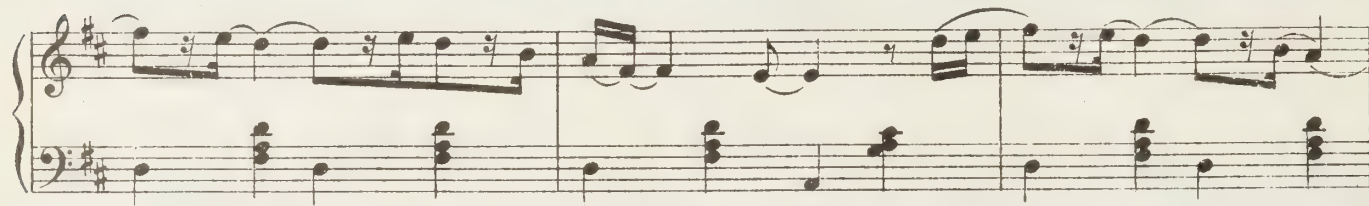
Don't tod - dle home to moth - er. Buck up, _____ And nev - er stop, — Keep on

rag - ging _____ Un - til you drop! _____ drop! _____

1st time 2nd time

ff

1st time 2nd time



No 13.

SONG.—(Joy) and CHORUS.

"OH! WHAT A NICE YOUNG MAN!"

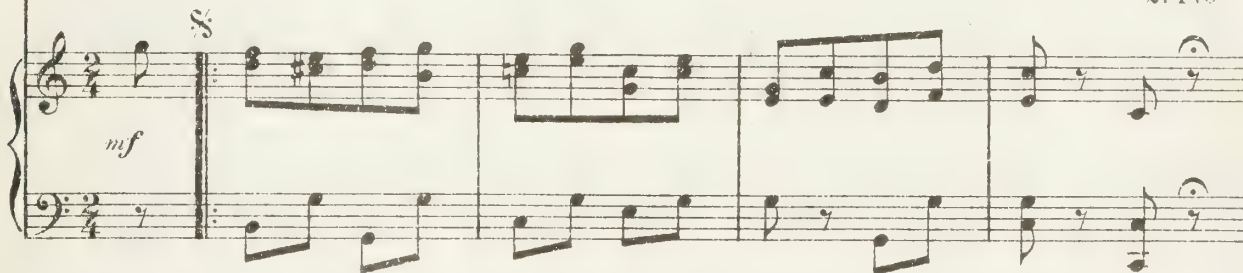
Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto.

Joy.

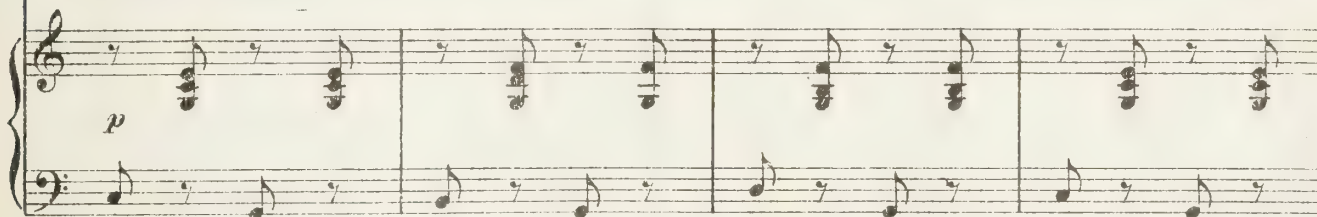
1. It's
2. I've

Piano.

mf

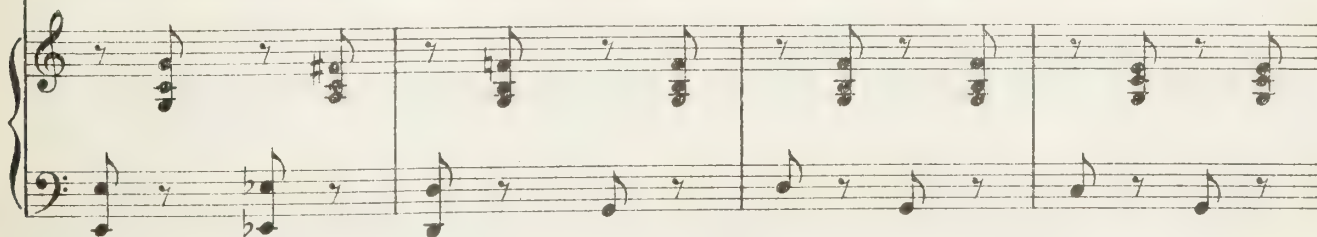
JOY.

hard to make my mind up When I am at a ball, For
of - fi - cers by doz - ens, So fond of them I am; And



JOY.

all of the men come af - ter me then, I can - not dance with all! So
some of the best are boys from the West, The sons of Un - cle Sam! I



JOY.

when I see them lined up, I glance a - long the
love them just like cou - sins, A - dopt them on the

JOY.

line; If some-bo-dy's nice, I look at him twice, And mark him down for
spot; And some of them try To look a bit shy, But most of them do

JOY.

mine! I smile his way As if to say-
not! Now Sam - my's come, I guess he's some!

2nd time CHORUS *f*
a tempo

JOY.

Oh! what a nice young man! Young man! Young man!
Oh! what a nice young man! Young man! Young man!

JOY.

If you would dance, you can! You can! You can!
 You're an A - mer - i - can! I can! I can!

JOY.

You are the best to - night! To - night! To - night!
 You are the best to - night! To - night! To - night!

JOY.

Dance a bit, and then we'll sit, And that's all right!
 Dance a bit, and then we'll sit, And that's all right!

D.C.

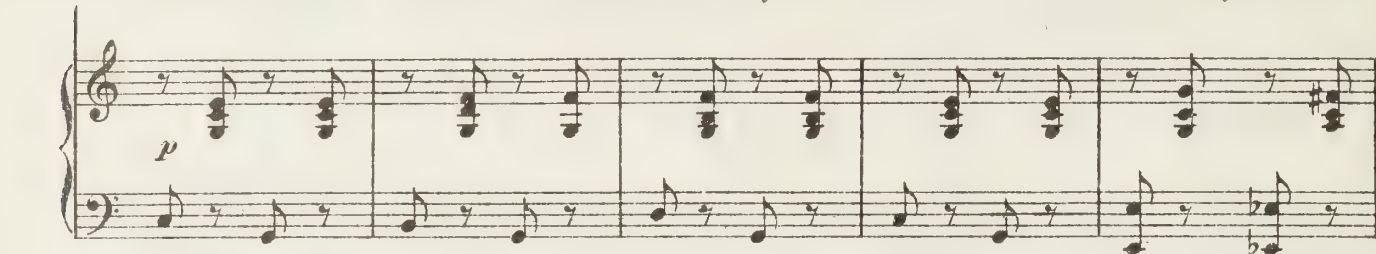
JOY.

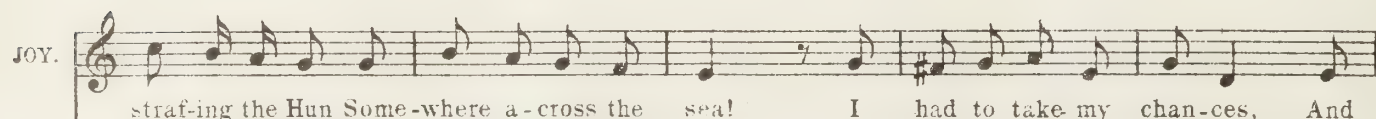
3. But

mf


JOY. 

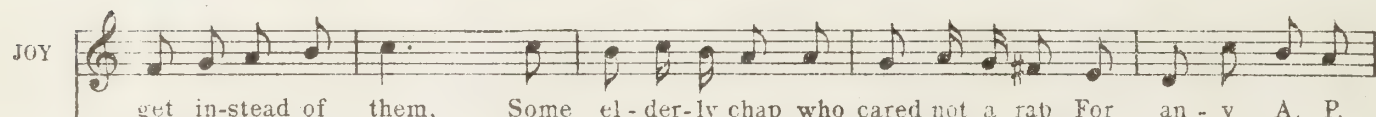
now and then at dan-ces There were no boys for me, For ev-e-ry one was



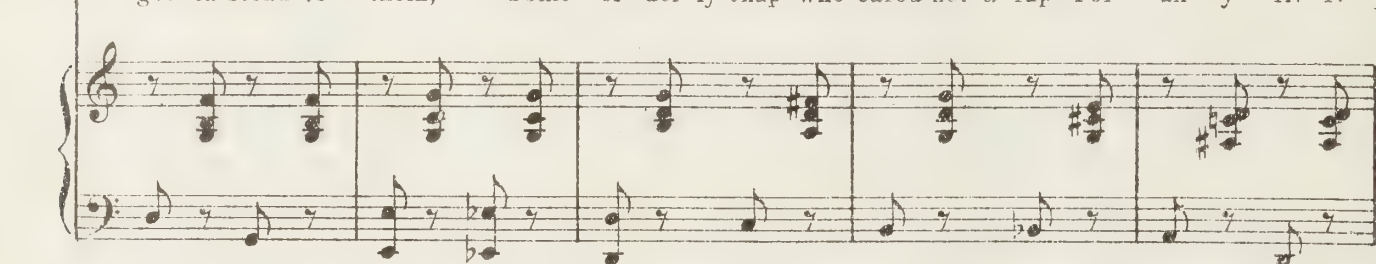
JOY. 

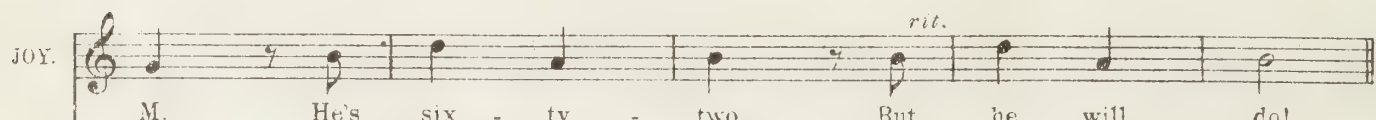
straf-ing the Hun Some-where a-cross the sea! I had to take-my chan-ces, And



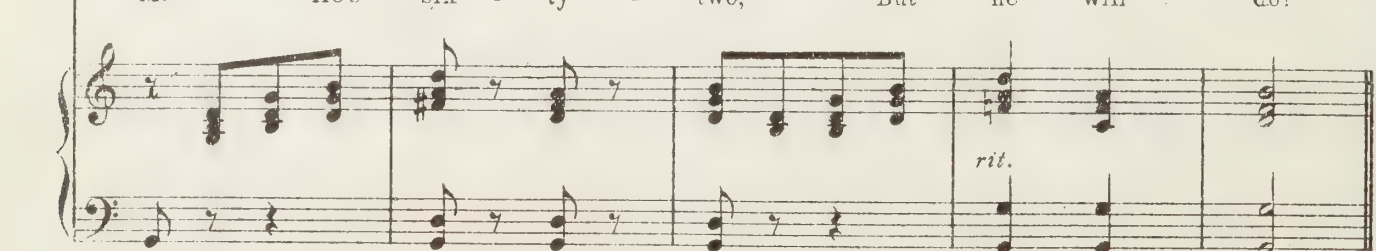
JOY 

get in-stead of them, Some el-der-ly chap who cared not a rap For an-y A. P.



JOY. 

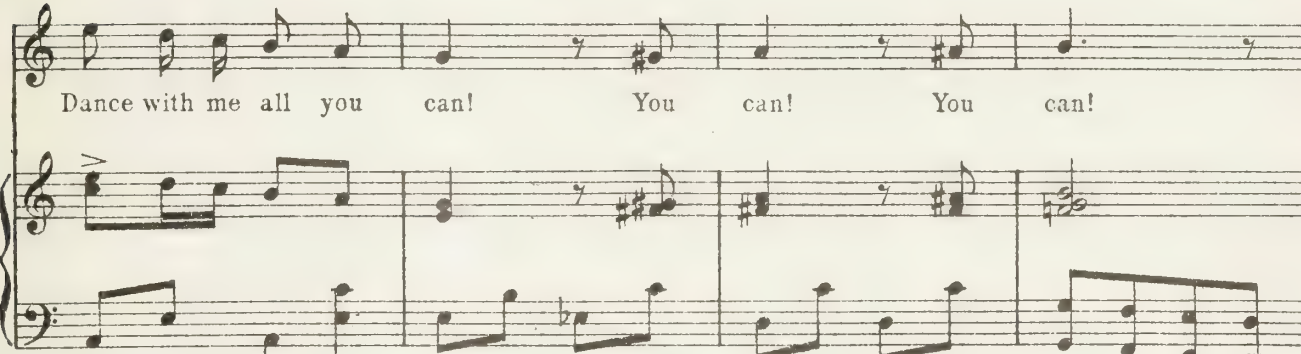
M. He's six-ty - two, But he will do!

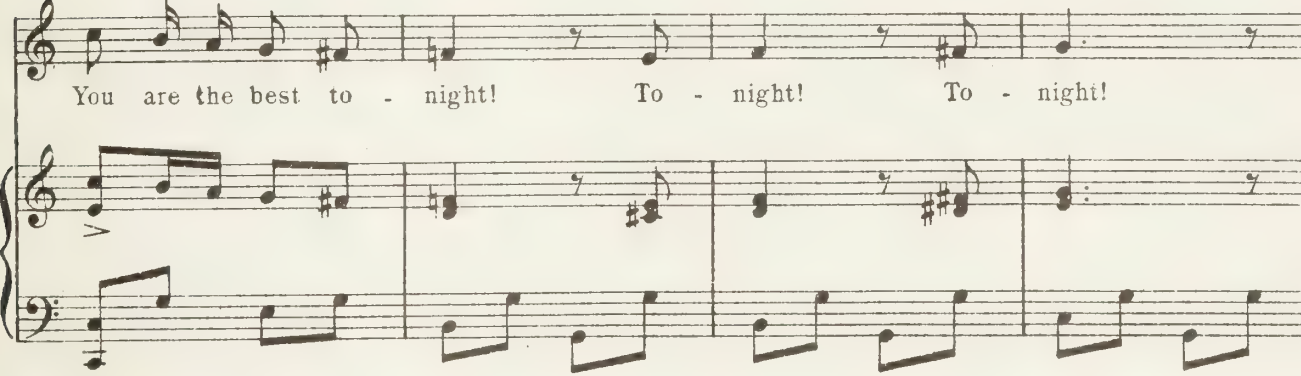


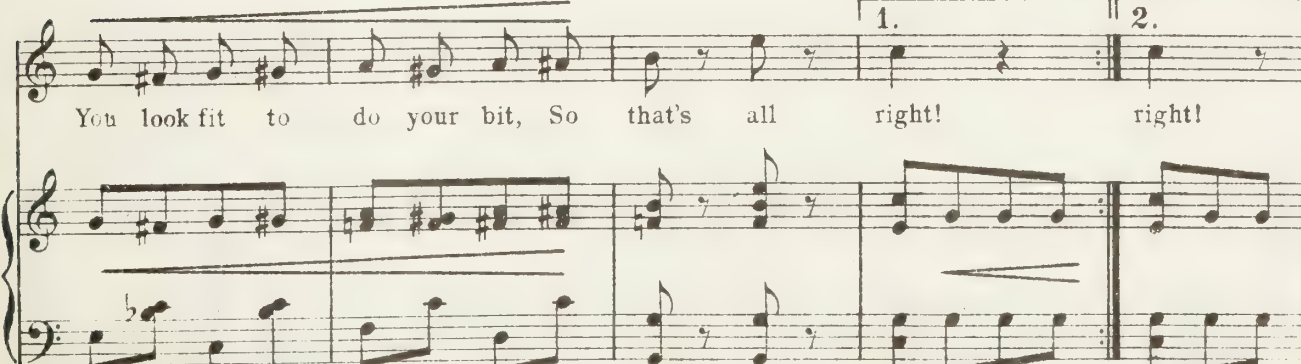
2nd time CHORUS *f*
a tempo

JOY.  Oh! what a nice old man! Old man! Old man!

a tempo
2nd time *f*

JOY.  Dance with me all you can! You can! You can!

JOY.  You are the best to - night! To - night! To - night!

JOY.  You look fit to do your bit, So that's all right! right!

1. 2.

DANCE.

The musical score is written for piano in a key with one sharp (F#) and a 2/4 time signature. It consists of six systems of staves, each with a treble and bass clef joined by a brace. The first system begins with a piano (*p*) dynamic marking. The second system continues the melody and accompaniment. The third system features a repeat sign at the beginning. The fourth system starts with a '2nd time' repeat sign and a forte (*f*) dynamic marking. The fifth system continues the piece. The sixth system concludes with a first ending (marked '1.') and a second ending (marked '2.') leading to a final chord marked *fz* (forzando).

No 14.

SONG.— (Pope)

"I'M SICK TO DEATH OF WOMEN."

Words by
PERCY GREENBANK.Music by
HOWARD TALBOT.

Allegretto.

Pope.

(To Bagot)

1. I'm

Piano.

*mf**p*

POPE.

ab - so - lute - ly fed up With all the fe - male sex! They

POPE.

puz - zle and per - plex- I'd like to wring their necks! You

POPE. do your best to please 'em, And then they cut up

POPE. rough; I swear I'll have no - thing more to do with

POPE. Fool - ish lit - tle bits of fluff! I'm sick to death of

POPE. wo - men! Their ways you ne - ver can tell: They

POPE.

make vour life a hea - ven Or turn it in - to -

a piacere

f

BAGOT. (*lifting glass*) POPE. (*Drinking*)

Cheer O! The best of luck! The same to you!

p

POPE.

By Jove! that goes down well!

(*Smacks his lips*)

mf

POPE.

2. Some

p

POPE.

chaps call wo - men an - gels, And all that sort of rot; That's

This system contains the first line of music for the character POPE. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "chaps call wo - men an - gels, And all that sort of rot; That's".

POPE.

just what they are not— I'd like to scrag the lot! They're

This system contains the second line of music for POPE. The vocal melody continues with a slight rise in pitch. The piano accompaniment provides harmonic support. The lyrics are: "just what they are not— I'd like to scrag the lot! They're".

POPE.

ab - so - lute - ly heart - less, They fri - vol and they flirt; I've

This system contains the third line of music for POPE. The vocal melody has a more active, rhythmic feel. The piano accompaniment includes some chordal textures. The lyrics are: "ab - so - lute - ly heart - less, They fri - vol and they flirt; I've".

POPE.

lost ev'ry blessed bit of faith in An - y - thing that wears a skirt. I'm

This system contains the fourth and final line of music for POPE on this page. The vocal melody concludes with a sustained note. The piano accompaniment ends with a final chord. The lyrics are: "lost ev'ry blessed bit of faith in An - y - thing that wears a skirt. I'm".

POPE

sick to death of wo - men! So no more "cher - chez la

POPE

femme." Per - haps you think me spite - ful But I don't care a -

a piacere

f

NAPOLEON.

POPE.

Supper is ready, sir! By Jove! I'm feel - - ing hun -

POPE.

- gry - yes, I am!

accel.

No. 15.

DUET.-(Meebles and Hughie) and CHORUS.

"SPORTY BOYS."

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Allegro Gaio.

VOICE.

PIANO.

HUGH.

HUGHIE.

1. When

ffz

HUGH.

MEEBLES.

two young fel - lows like us ——— Go out up - on the spree ——— We'll
show them how you can dance, ——— For I'll take no ex - cuse; ——— My

p

MEE. HUGHIE.

wear an air That's dev-il - may-care, As rol-lick-ing as can be. We'll
clothes to - night Are ra - ther too tight For go - ing up - on the loose. You'll

HUGH. MEEBLES.

hang the bloom-in' ex - pense And or - der lots of fizz. In
have to chat to the girls And give them lots of chaff. D'you

MEE.

fact, I'll do my best to show That I'm a gay Lo - ther - i - o, (Who -
think they'd like that an - ec - dote A - bout the sail - or and the goat? It

cresc.

MEE.

- ev - er the gen - tie - man is!)
used to make grand-mo - ther laugh.

BOTH. *f* *mf*

We'll _____ be sport - y boys! Rol - lick - ing ror - ty - tor - ty boys!
 We'll _____ be sport - y boys! Rol - lick - ing ror - ty - tor - ty boys!

BOTH.

Paint - ing the town a reg - u - lar red, (Or a - ny old col - our we
 Paint - ing the town a reg - u - lar red, (Or a - ny old col - our we

BOTH.

jol - ly well please). We'll have a high old time, _____ And make no end of
 jol - ly well please). We'll have a high old time, _____ And make no end of

BOTH. *p*

HUGHIE. MEEBLES.

noise! _____ We'll give the flap - pers the glad - some eye. - I've
 noise! _____ We'll dance all night till the day - light shows. - My

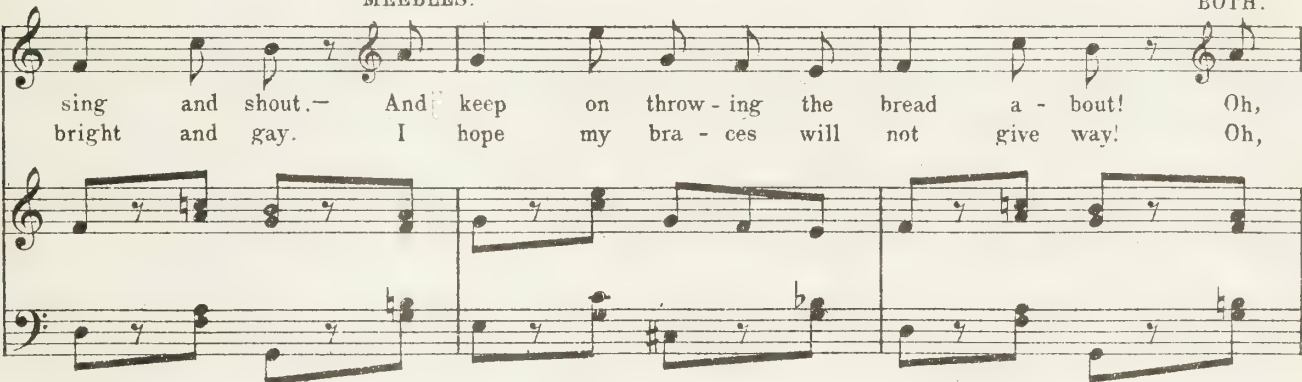
HUGHIE.

MEE. 

nev - er done it, but still I'll try. We'll "rag" the wait - ers, we'll
shoes are pinch - ing me round the toes. Oh, we'll be breez - y and

MEEBLES.

BOTH.

HUGH. 

sing and shout. - And keep on throw - ing the bread a - bout! Oh,
bright and gay. I hope my bra - ces will not give way! Oh,

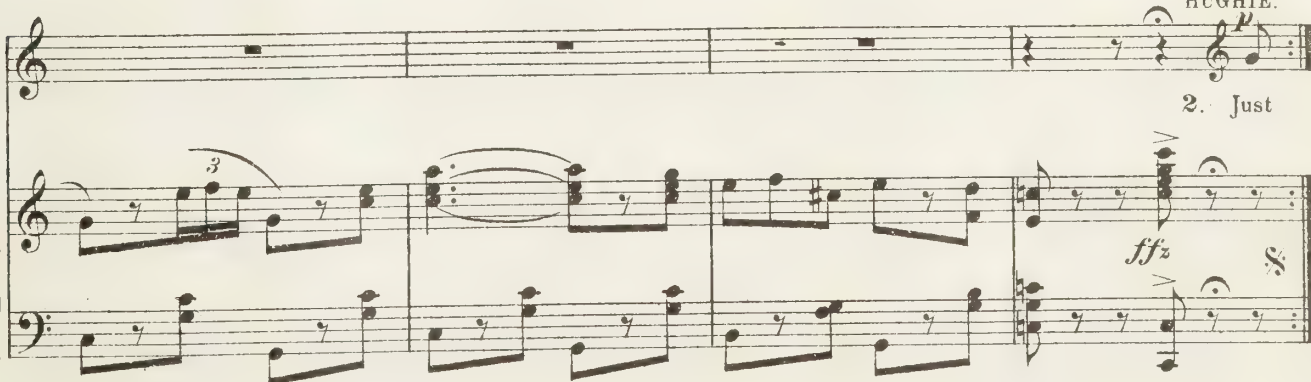
1st time.

BOTH. 

nev - er were such a pair of sport - y boys!
nev - er were such a pair of sport - y

f *ff*

HUGHIE.

HUGH. 

2. Just

ff

2nd time.

BOTH. boys! We'll be spor - ty boys!

ff

BOTH. Rol - lick - ing ror - ty - tor - ty boys!. Paint - ing the town a

BOTH. reg - u - lar red, (Or an - y old col - our we jol - ly well please) We'll

BOTH. have a high old time, And make no end of noise! The

HUGHIE.
(to Meebles)

MEEBLES.

HUGH. girls are mak - ing a fuss of you! I smiled at three and I

mf

HUGHIE.

MEEBLES.

MEE. winked at two! I like the look of the one you've picked! Oh,

BOTH.

MEE. I say, Hugh - ie, d'you think I've clicked? Oh, nev - er were such a

ff

BOTH. pair of spor - ty boys!

DANCE.

CHORUS.

CHO They'll be spor - ty boys! Rol - lick - ing ror - ty - tor - ty boys!

CHO Paint - ing the town a reg - u - lar red, (Or an - y old col - our they jol - ly well please). They'll

CHO. have a high old time ——— And make no end of

CHO. noise! ——— The dear old gen - tle - man wants to try To

CHO. give the flap - pers the glad - some eye, They'll "rag" the wait - ers - they'll

CHO. sing and shout, And keep on throw - ing the bread a - bout! Oh,

CHO. nev - er were such a pair of spor - ty boys!

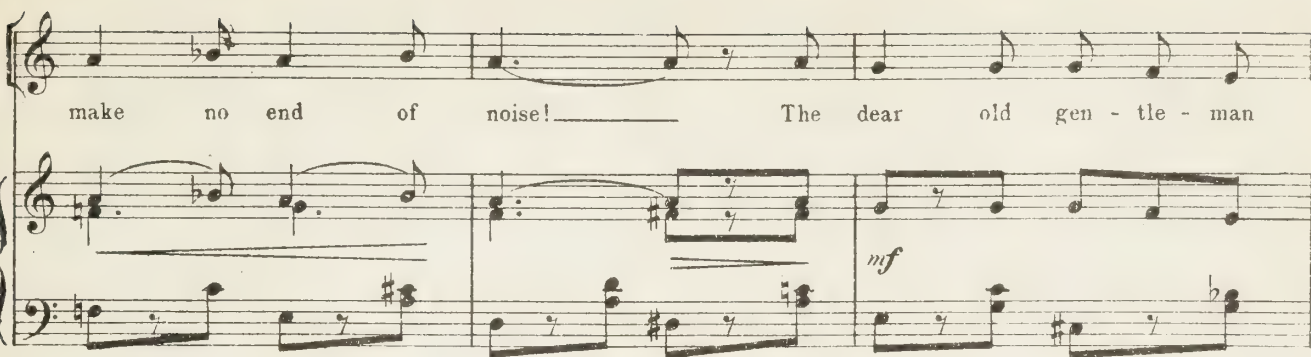
f *cresc.*

CHO. They'll be spor - ty boys! Rol - lick - ing ror - ty - tor - ty boys!

ff

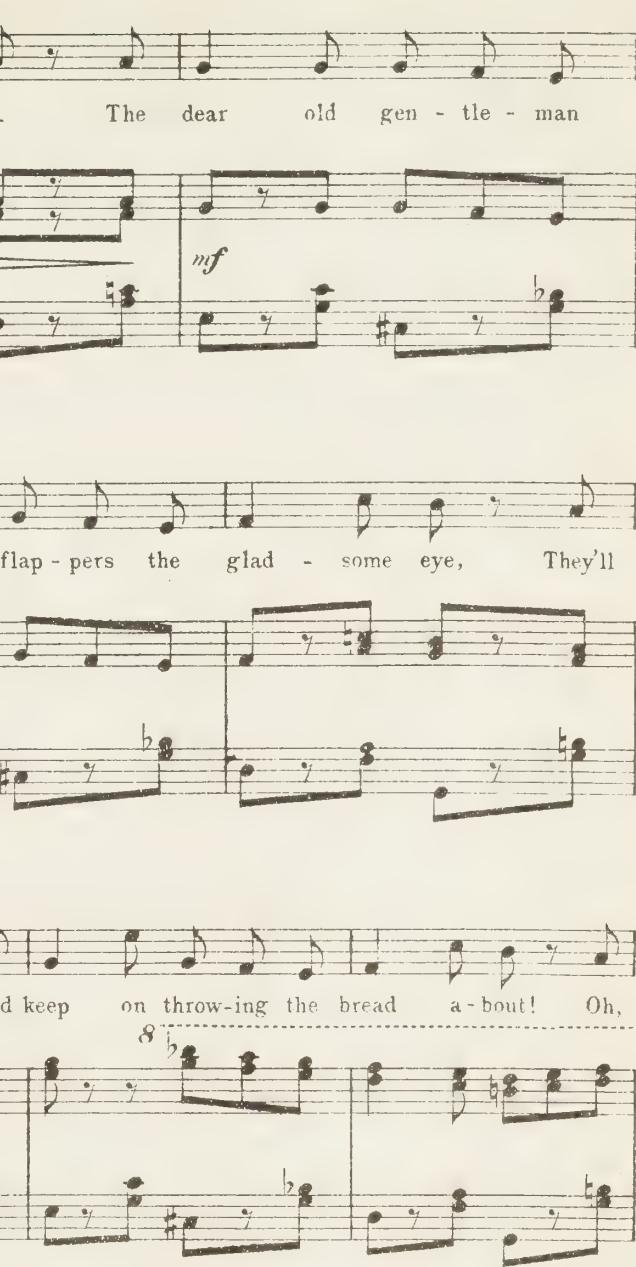
CHO. Paint - ing the town a reg - u - lar red, (Or an - y old col - our they

CHO. jol - ly well please). They'll have a high old time, And

CHO.  make no end of noise! _____ The dear old gen - tle - man

mf

CHO.  wants to try To give the flap - pers the glad - some eye, They'll

CHO.  "rag" the wait - ers - they'll sing and shout, And keep on throw - ing the bread a - bout! Oh,

CHO.  nev - er were such a pair of spor - ty boys!

SONG.— (Diana)

Words by
PERCY GREENBANK.

"LITTLE MISS MELODY."

Music by
LIONEL MONCKTON.

Tempo di Valse moderato.

Diana.

Piano.

1. There lived a
2. Be - neath the

DI.

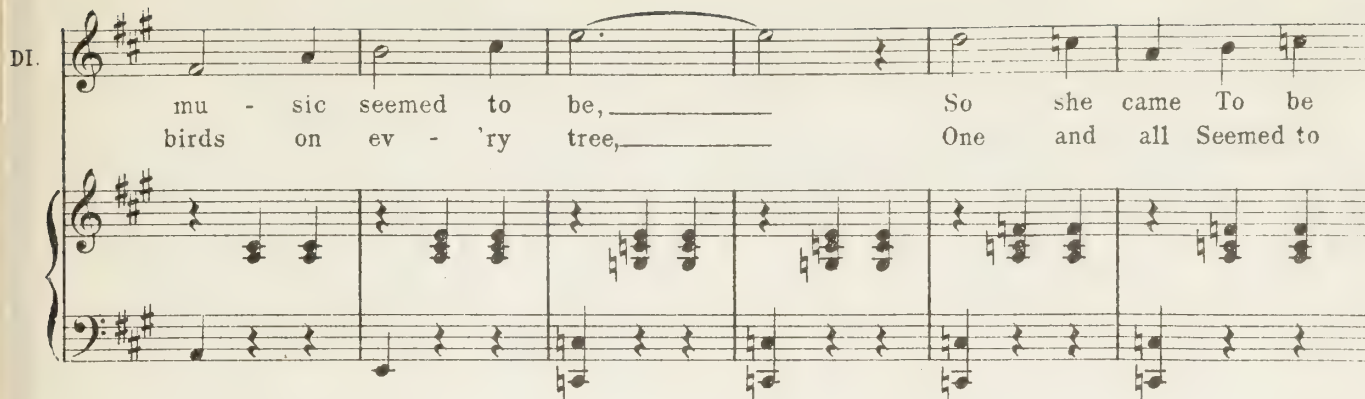
lit - tle maid, _____ And oh, her heart was light, _____
sum - mer sky, _____ In days of leaf - y June, _____

DI.

_____ All the day She kept sing - ing a - way From morn - ing
She would go Sing - ing soft - ly and low A joy - ous

DI.

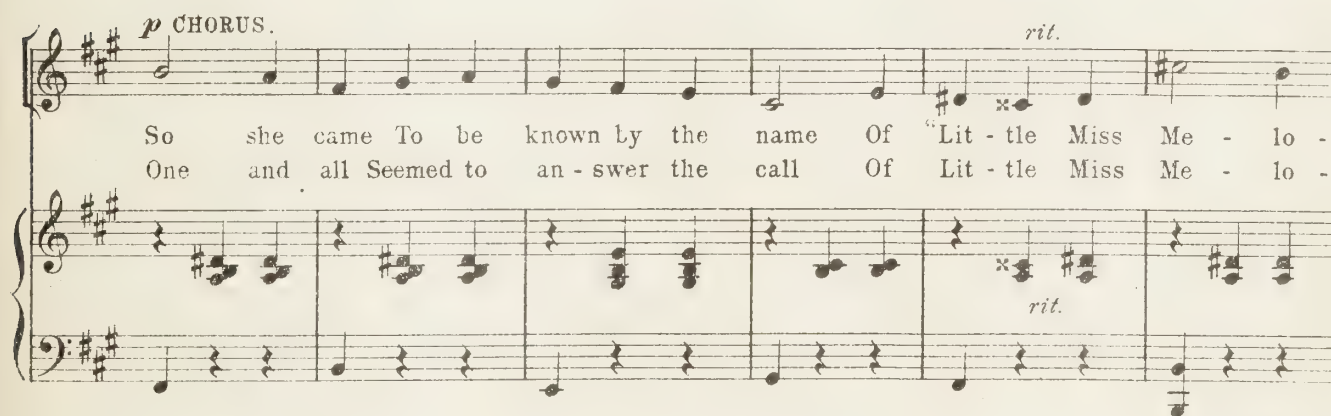
un - til night. _____ And ev - 'ry - where she strayed _____ There
hap - py tune. _____ The stream - let rip - pling by, _____ The

DI. 

mu - sic seemed to be, So she came To be
birds on ev - 'ry tree, One and all Seemed to

DI. 

known by the name Of "Lit - tle Miss Me - lo - dy,"
an - swer the call Of Lit - tle Miss Me - lo - dy,

p CHORUS. 

rit.
So she came To be known by the name Of "Lit - tle Miss Me - lo -
One and all Seemed to an - swer the call Of Lit - tle Miss Me - lo -
rit.

CHO. 

a tempo
dy,"
dy. Lit - tle Miss Me - lo - dy,
p a tempo

DI. Wan-der-ing fan - cy free, ——— Ov - er the mea-dows and hills and

DI. dales, Sweet was her voice as the night - in - gale's. Fair as a maid could

DI. be. ——— Ne-ver a care had she ——— Life all day

cresce

DI. long Was laughter and song To lit - tle Miss Me-lo - dy. ——— - dy. Ah —

rall.

1. *2. Più vivo.*

en do *rall. e dim.* *mf* *Più vivo.*

D.C.

DI.

ah, ah, ah, ah, ah, ah, Ah,

rit.

DI.

a tempo

ah, ah, ah, ah, ah, ah, Ah, Lit - tle Miss

a tempo

f

DI.

Me - lo - dy. Ah!

accel.

DI.

p molto rall.

Lit - tle Miss Me - lo - dy.

p molto rall.

Ad.

Nº 17.

DANCE.

Music by
HOWARD TALBOT.

Allegro vivace.

Piano.

The first system of music is for piano. It consists of two staves, treble and bass, in 2/4 time with a key signature of one sharp (F#). The melody in the treble staff begins with a forte (f) dynamic and includes a crescendo (cresc.) marking. The bass staff provides a steady accompaniment. The system concludes with a fermata over the final notes.

The second system continues the piano piece. It features a forte (f) dynamic and a fortissimo (ff) marking. The treble staff has a melodic line with some chromaticism, while the bass staff maintains a rhythmic accompaniment. The system ends with a double bar line.

The third system of the piano piece shows the continuation of the melodic and accompanimental lines. The treble staff has some rests, and the bass staff continues with eighth-note patterns. The system ends with a double bar line.

The fourth system of the piano piece continues the musical development. The treble staff features a melodic line with eighth notes, and the bass staff provides a consistent accompaniment. The system ends with a double bar line.

The fifth system of the piano piece concludes the section. It features a melodic line in the treble staff and an accompaniment in the bass staff. The system ends with a double bar line.

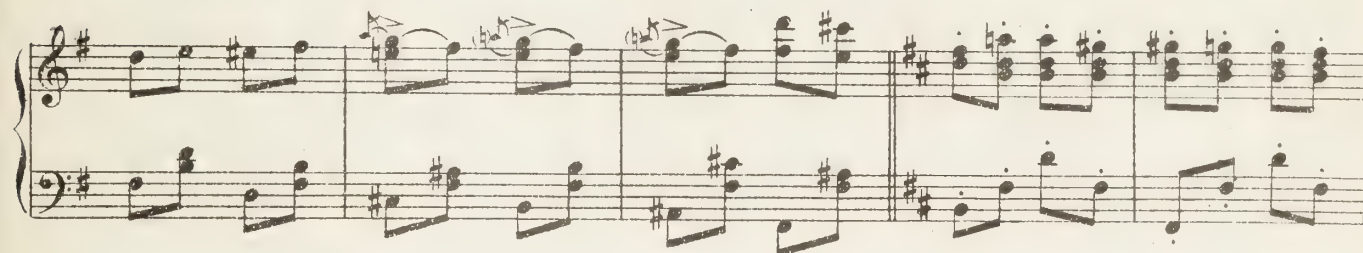
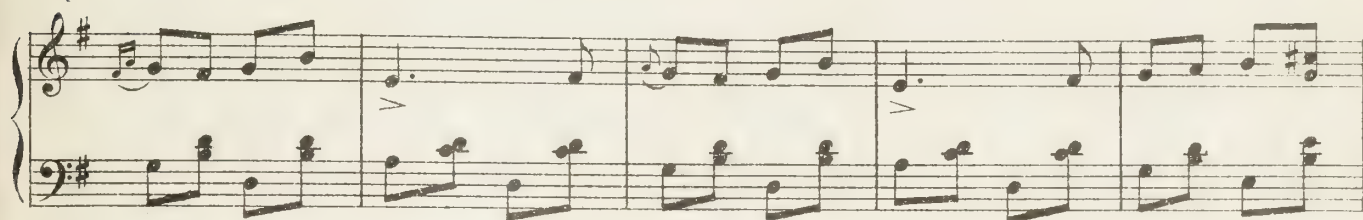
Galop.

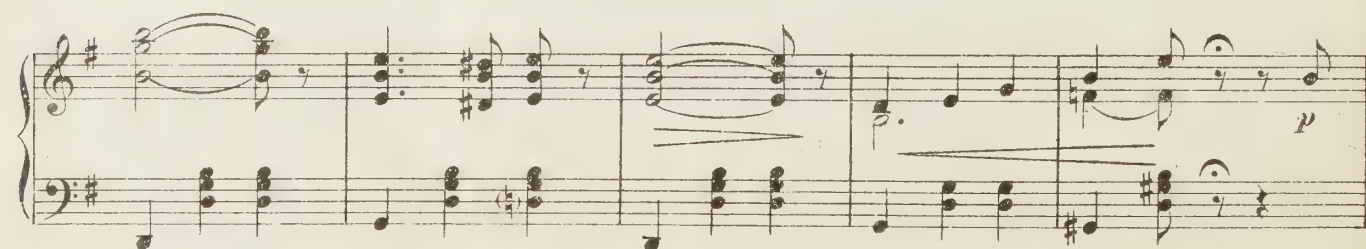
The first system of the galop section. It begins with a forte (f) dynamic. The treble staff has a melodic line with some chromaticism, and the bass staff provides a steady accompaniment. The system ends with a double bar line.

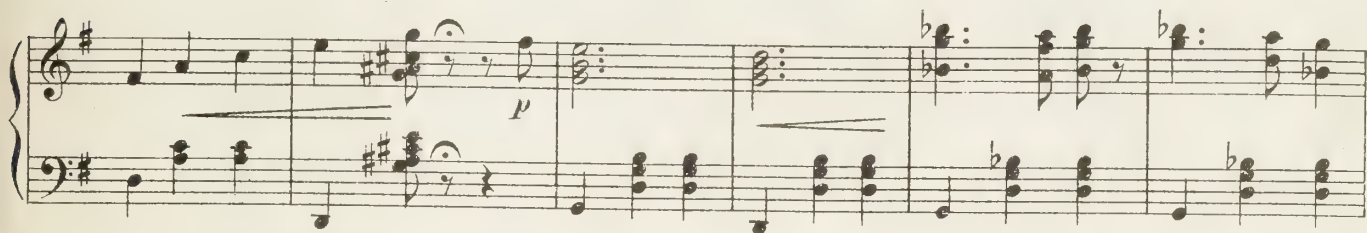
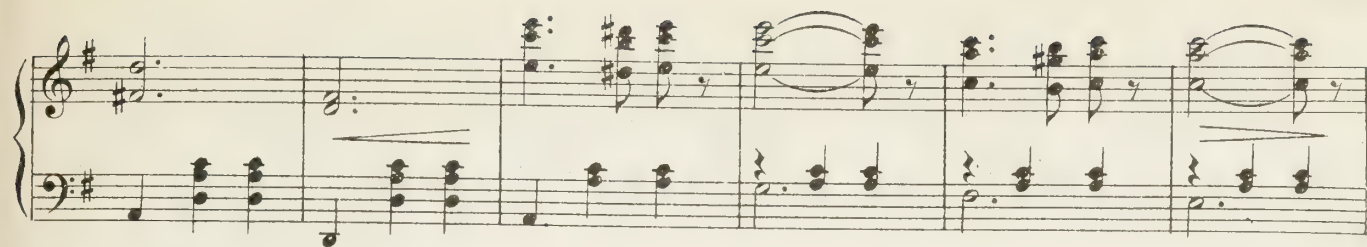
The second system of the galop section continues the melodic and accompanimental lines. The treble staff has some rests, and the bass staff continues with eighth-note patterns. The system ends with a double bar line.

The third system of the galop section continues the musical development. The treble staff features a melodic line with eighth notes, and the bass staff provides a consistent accompaniment. The system ends with a double bar line.

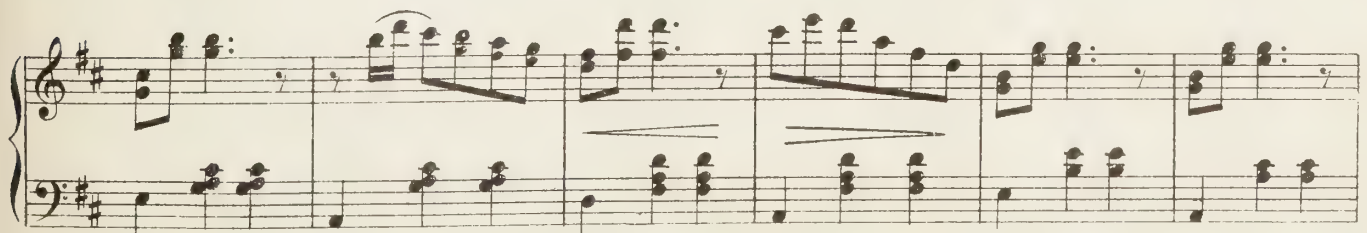
The fourth system of the galop section concludes the section. It features a melodic line in the treble staff and an accompaniment in the bass staff. The system ends with a double bar line.

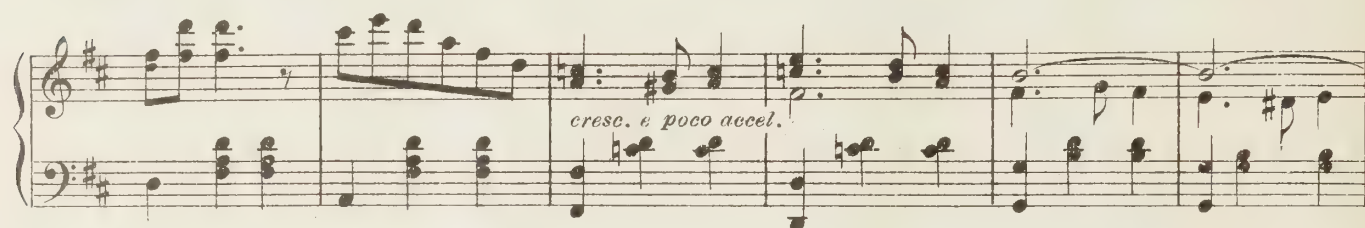
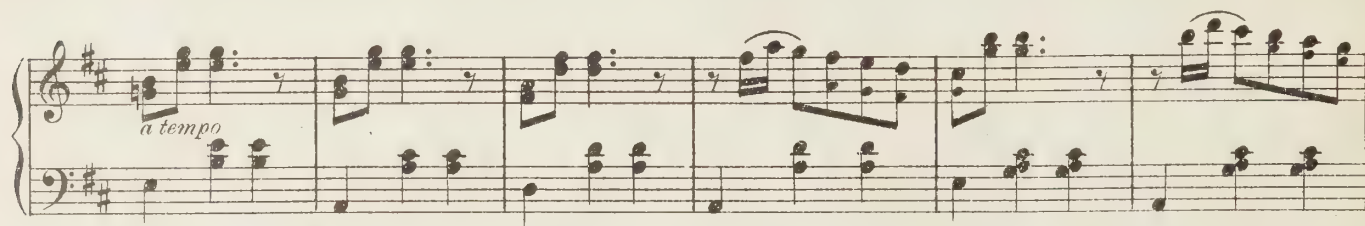






Tempo Valse lente.





First system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment. The tempo marking *poco accel.* is written above the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The tempo marking *sempre accel. ff* is written above the bass staff.

Fourth system of musical notation. The treble staff contains a series of chords with accents. The bass staff contains a series of chords with accents.

Presto.

Fifth system of musical notation. The treble staff contains a series of chords. The bass staff contains a series of chords. The tempo marking *S. Drum.* is written above the bass staff.

Sixth system of musical notation. The treble staff contains a series of chords. The bass staff contains a series of chords. The system concludes with a double bar line.

DUET.- (Diana and Pope.)

"IF A NICE LITTLE GIRL SAID *THAT* TO YOU!"Words by
PERCY GREENBANK.Music by
HOWARD TALBOT.

Andante non troppo lento.

Voice.

Piano.

p sempre delicato

(POPE.) 1. I fear I've been a bit of a fool, Though as a rule,
(DIANA.) 2. It seems to me you're still a bit vexed, I'm quite per-plexed

p

Im pret - ty cool. I lost my head com - plete - - ly,
What to do next. One nev - er knows pre - cise - - ly

That seems per - fect - ly plain. (DAL) I must ad - mit you
Where this sort of thing ends. (POPE) The real so - lu - tion

were rath - er dense, Now you com - mence Show - ing some sense. Sup -
hap - pens to be Like A. B. C., If you'll a - gree. Sup -

- pose I mur - mur sweet - ly, "Please don't do it a -
- pose I ask you nice - ly, "Won't you kiss and be

rall. - gain!" If a nice lit - tle girl said that to you.
friends?" If a nice sort of man said that to you.
a tempo

What would you do? What would you say? Would you mur - mur, "Well, good -
What would you do? What would you say? Would you blush in sad dis -

- day!" And dis - crete - ly walk a - way? Or, d'you think you would sit and
- may? Would you turn your head a - way? Or, d'you think you'd be kind. and

rall *a tempo*

wait a bit, List-'ning to her ad - vice?—(POPE) Well, it all de - pends on
would - n't mind Kiss - ing him once or twice?—(DIA) Well, it all de - pends on

wheth - er the girl Was real - - ly nice! — 1. — 2. — nice! —
wheth - er the man Was real - - ly nice! —

pp

First system of musical notation, piano accompaniment. It consists of a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat) and a 4/4 time signature. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Second system of musical notation, piano accompaniment. It continues the piece with similar notation. A *rall.* (rallentando) marking appears above the right hand in the third measure, and an *a tempo* marking appears above the right hand in the fourth measure. The music features sustained chords and moving lines in both hands.

Third system of musical notation, piano accompaniment. It continues the piano part. The right hand has some longer note values, including a half note in the final measure. The left hand continues with a consistent rhythmic pattern.

Fourth system of musical notation, including vocal lines and piano accompaniment. The system contains four staves: two for vocal parts and two for piano accompaniment. The vocal parts enter with the lyrics "all de - pends on wheth - er the man was real - ly nice." The piano accompaniment supports the vocal lines. Markings include *cresc.* (crescendo) above the first vocal staff, *(BOTH.) a piacere* above the second vocal staff, *colla voce* above the piano accompaniment staves, and *rall.* (rallentando) above the final vocal staff. The system concludes with a *f:* (forte) dynamic marking and a *Red.* (Reduction) instruction with an asterisk.

No 19.

TRIO.— (Joy, Hughie and Meebles) and CHORUS.

Words by
ADRIAN ROSS.

"IT'S THE DRUM."

Music by
LIONEL MONCKTON.

Allegro marziale.

Piano.



1. (JOY.) The girls all lis - ten, And their
2. (HUGHIE.) I think there's no boy Like the

The vocal line is in D major, 2/4 time. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. A piano (p) dynamic marking is present.

bright eyes glis - ten, When they hear the big brass band! _____
ten - der o - boe; And the clar - i - net has charm - _____

The vocal line continues in D major, 2/4 time. The piano accompaniment remains consistent with eighth-note chords and bass lines.

— (MEE.) They know it's com - ing When the man starts drum - ming With a -
— (MEE.) A chap can wan - gle With the gay tri - an - gle Till it's


The vocal line concludes in D major, 2/4 time. The piano accompaniment continues with eighth-note chords and bass lines.


whack from ei - ther hand! ——— (HUGH.) The trom - bone fol - lows, And the
like a fire a - larm! ——— (JOY.) There's no one bet - ter Than a

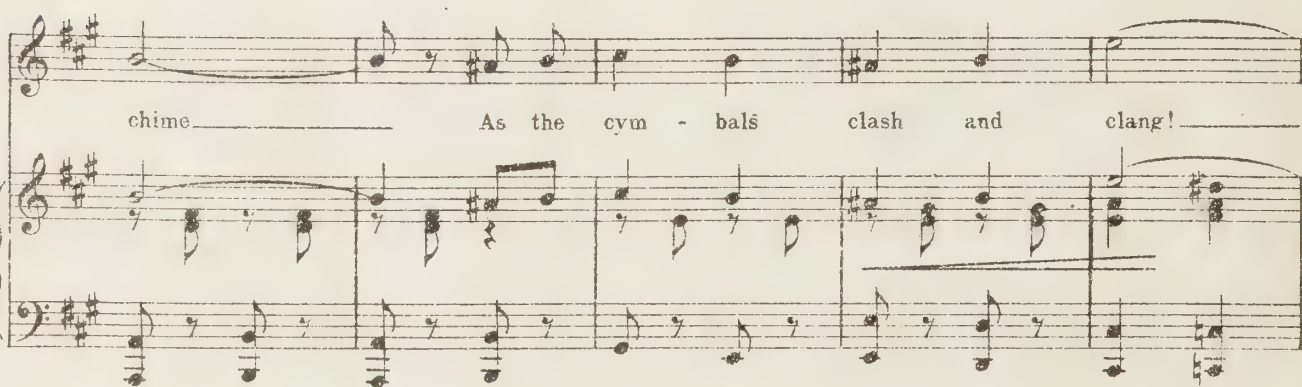
brass he swal - lows, Till you won - der when he'll stop ——— (MEE.) And the
flag - eo - let - ter, And a flute will make me sob! ——— (MEE.) But al -

ALL.
fite and cor - net Seem to think they've torn it, But the drum comes ou, on
- though they hammer hard, They will all cry "Kamerad," When the drum gets on his

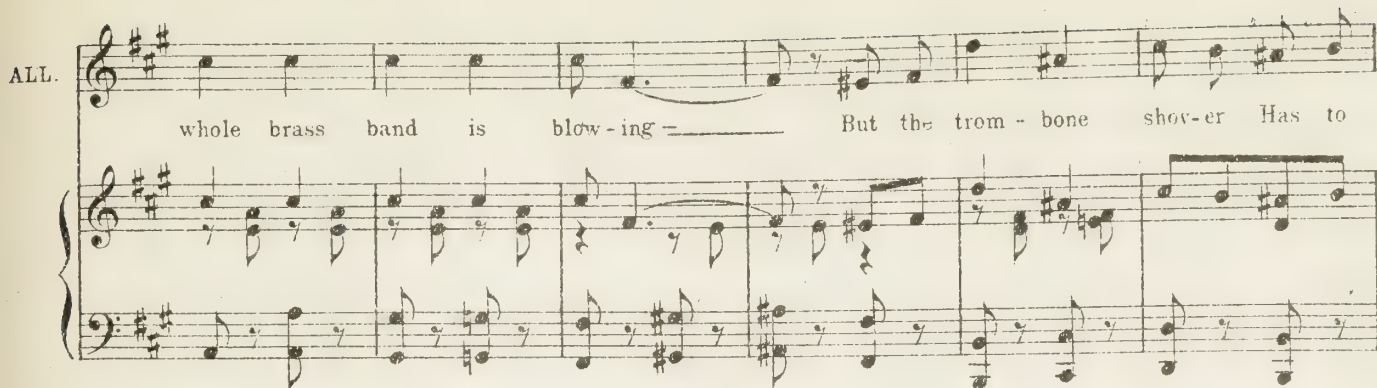
ALL.
top! ——— }
job! ——— } It's the

ALL.  drum! ————— It's the drum! ————— For it keeps the

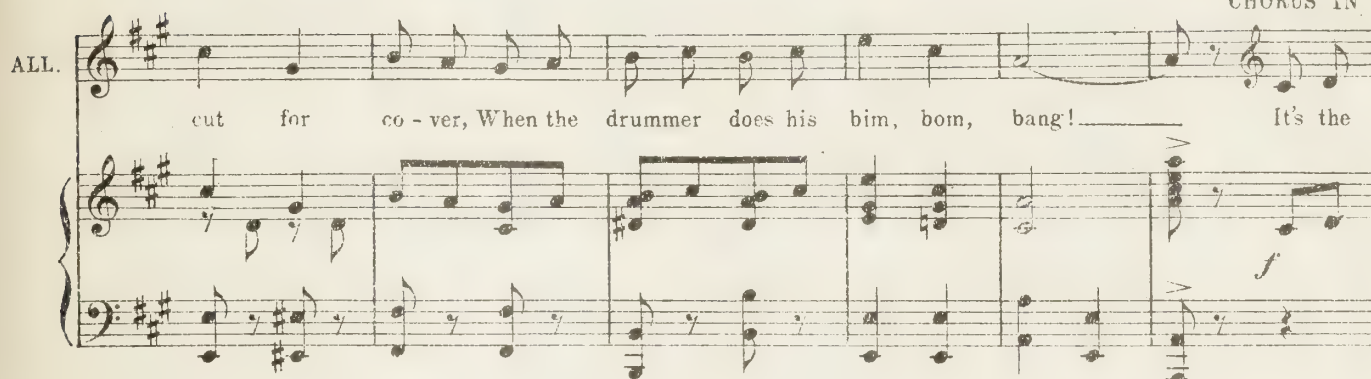
ALL.  whole lot go - ing, ————— Beat - ing time ————— to the

ALL.  chime ————— As the cym - bals clash and clang! —————

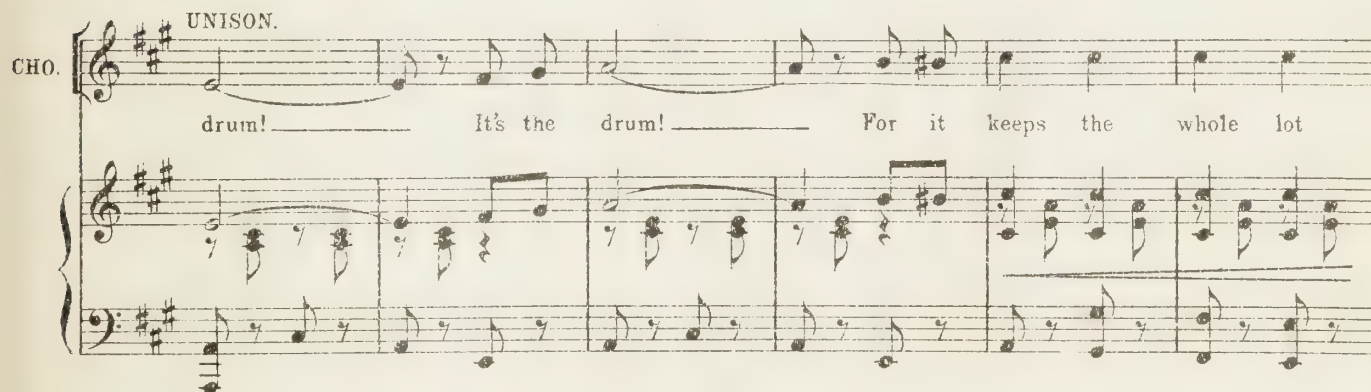
ALL.  ————— It's the drum ————— rum - ti - tum! ————— When the

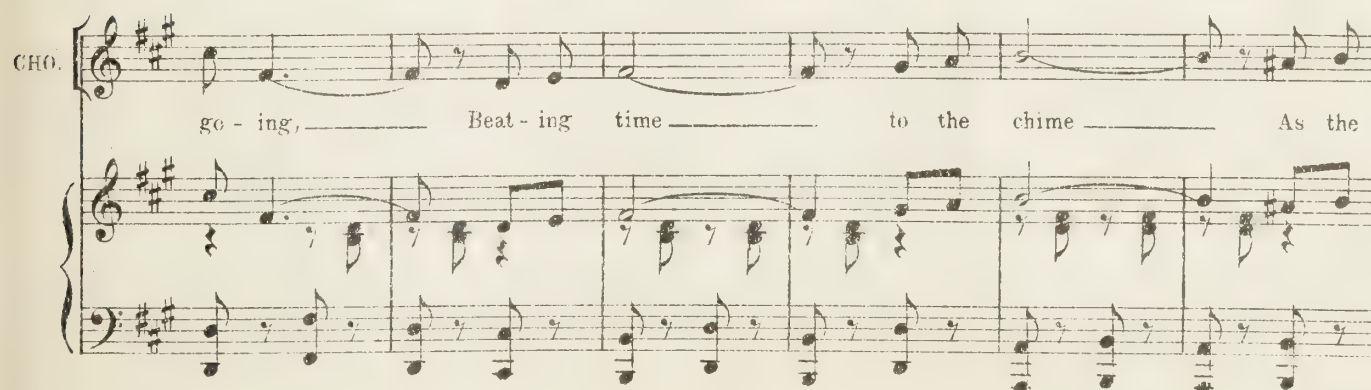
ALL.  whole brass band is blow-ing — But the trom-bone show-er Has to

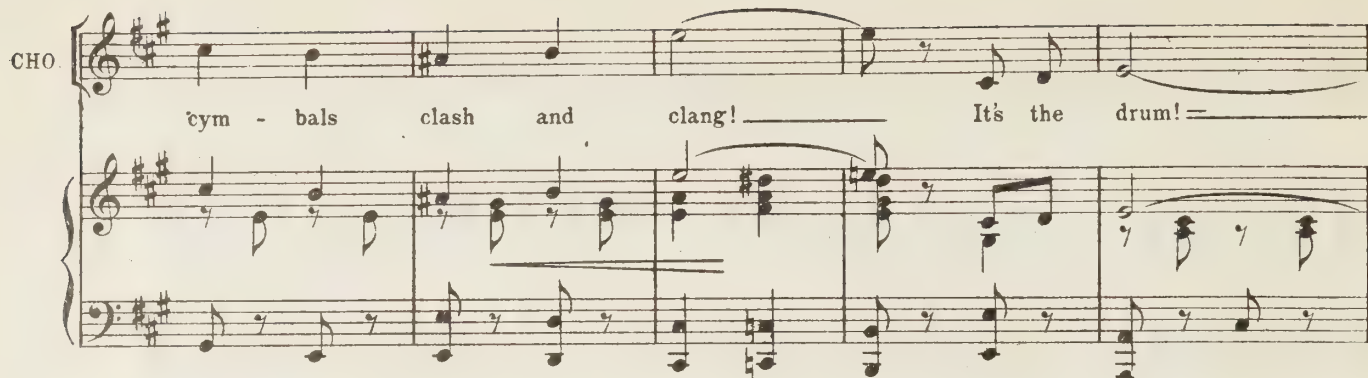
CHORUS IN

ALL.  cut for co-ver, When the drummer does his bim, bom, bang! — It's the

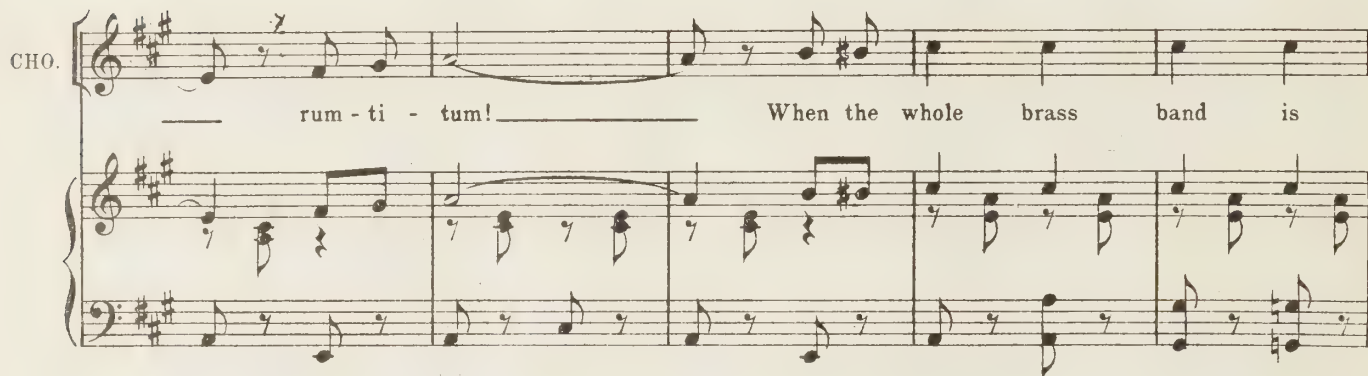
UNISON.

CHO.  drum! — It's the drum! — For it keeps the whole lot

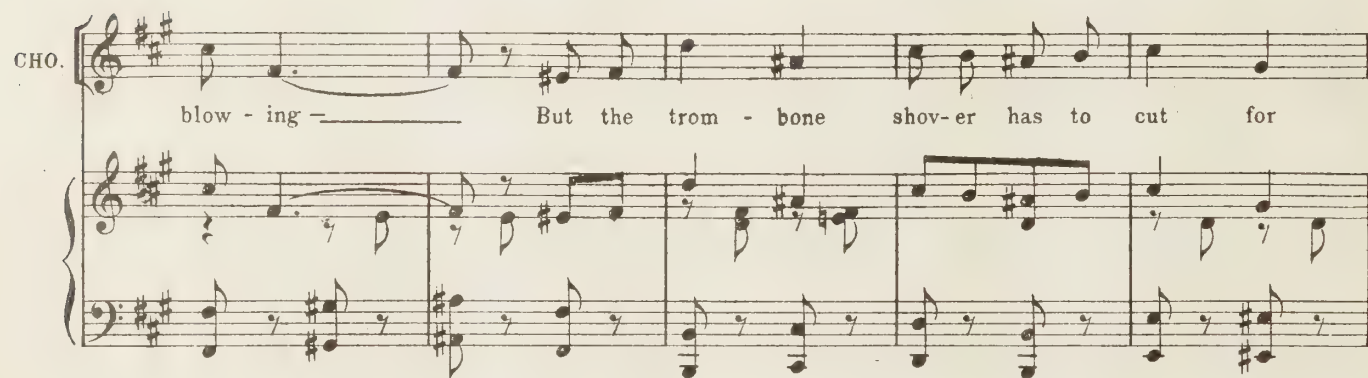
CHO.  go-ing, — Beat-ing time — to the chime — As the

CHO. 

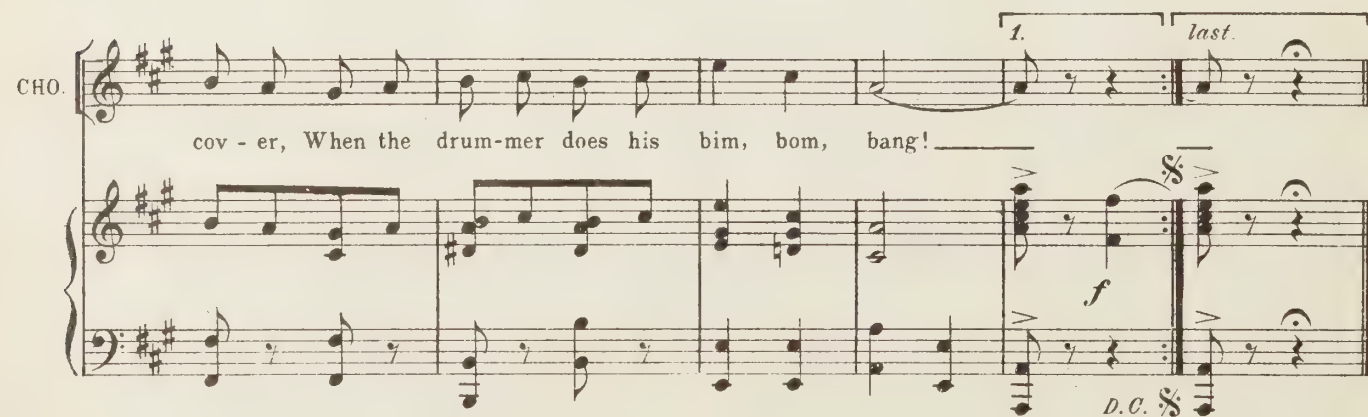
cym - bals clash and clang! It's the drum!

CHO. 

rum - ti - tum! When the whole brass band is

CHO. 

blow - ing - But the trom - bone shov - er has to cut for

CHO. 

cov - er, When the drum - mer does his bim, bom, bang!

f

D.C.

Nº 20.

FINALE-SCENE I-ACT II.

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Piano. *Tempo di Marcia.* *ad lib.* *ppp* *pp*

POLICEMEN. *f* We're

P'MEN

stiff and sto - lid, Large and so - lid, Re - pre - sent - a - tives of the law,

P'MEN

Men of met - al with - out a flaw, Fill - ing crim - in - al hearts with awe.

MEEBLES.

(I'm a - fraid we're goin' to have a bit of trouble.)

P'MEN

No des - per - a - do

P'MEN

Shows bra - va - do When we fol - low up - - on his track,

P'MEN

For we've rather a nas - ty knack Of catch - ing, and

MEEBLES.

(Some - how, I could ne - ver

P'MEN

col-lar - ing, And it ain't no use a - hol-ler - ing, -

MEE

real - ly trust a bob-by - I don't like their boots.)

P'MEN

Our

P'MEN

bull - dog grip we don't re - lease, All kicks and strug - gles

P'MEN

quick - ly cease, We are the guar - dians of the peace, The

P'MEN

Molto allegro.

bur - ly Met - ro - pol - i - tan Po - - - lice.

(HUGHIE.) Come on, Guv?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of whole notes, all of which are rests. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals.

(Meebles and Hughie escape.)

The second system of music continues the vocal and piano parts. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains five measures of music, including eighth notes, sixteenth notes, and rests. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals. The dynamic marking *fff* (fortissimo) is present in the first measure of the piano part.

(crash of balcony)

The third system of music continues the vocal and piano parts. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains five measures of music, including eighth notes, sixteenth notes, and rests. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals. The dynamic marking *fff* (fortissimo) is present in the first measure of the piano part.

EASON.

MILLICENT.

The fourth system of music features two vocal lines and a piano accompaniment. The first vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains five measures of music, including eighth notes, sixteenth notes, and rests. The second vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains five measures of music, including eighth notes, sixteenth notes, and rests. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features a complex, rhythmic pattern of eighth and sixteenth notes, with some chords and accidentals. The dynamic marking *fp* (fortissimo piano) is present in the first measure of the piano part.

EASON. (*to Dir*)

MIL. know! Try and catch 'em down be - low!

BAGOT.

How dare you, sir! How dare you, sir! It's not the la - dy's

EASON. *Recit.*

BAG. fault.

EAS.

call you all to wit - ness That's a com - mon, rude as - sault!

Andante. EASON. (*Spoken*) Very sorry, gentlemen, but you and your party are in my custody.

pp

BAGOT & POPE. } What? MILLICENT & DIANA. } Oh! EASON. For assaulting me in the execution of my duty. BAGOT. You'll dare to lock us up all night?

pp

EASON. It's one o'clock now—you'll come on first thing in the morning. Allegro e agitato. POPE. Come on? At what Court?

pp

EASON. Bromley Street.

MILLICENT. Ah! The magistrate?

pp

EASON. M! Meebles, munn!

pp

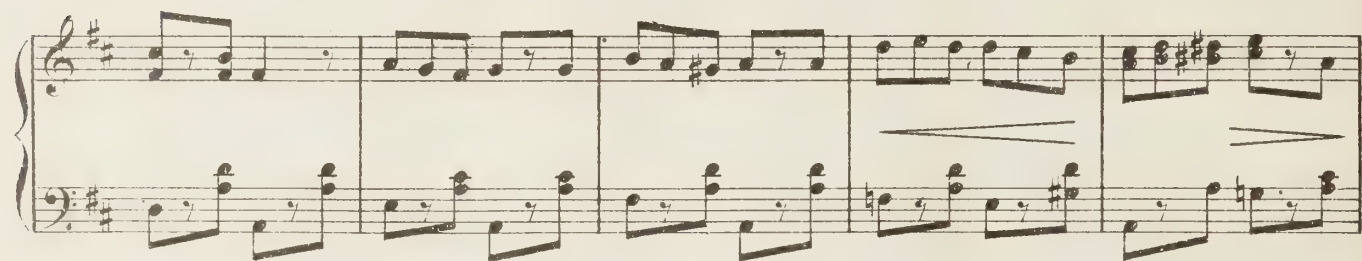
Allegro gaio.

Curtain.

(during change of scene.)



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *ff* (first measure), *sempre fff* (third measure). The system ends with a double bar line.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics: *ff* (first measure), *sempre fff* (third measure). The system ends with a double bar line.



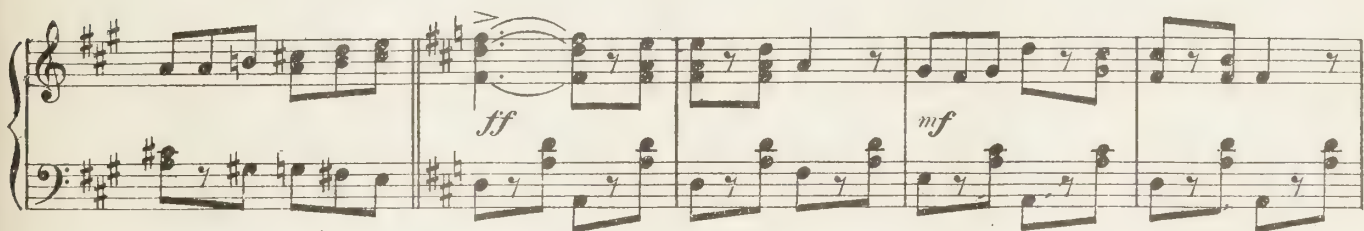
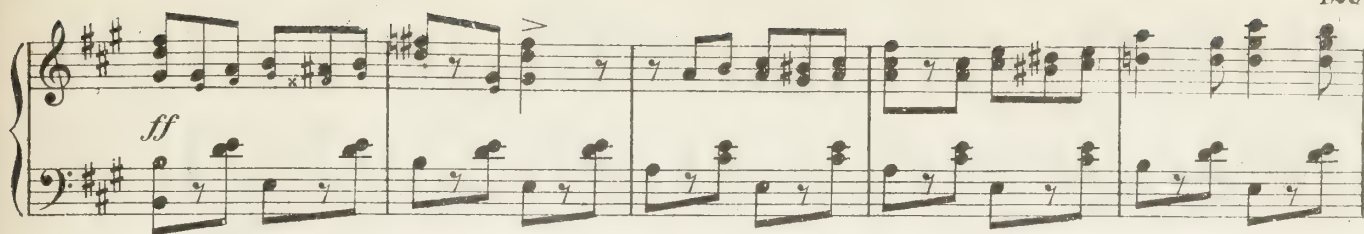
Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *mf* (fifth measure). The system ends with a double bar line.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *mf* (fifth measure). The system ends with a double bar line.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics: *ff* (second measure). The system ends with a double bar line.





No 21.

RECITATIVE and SONG.- (Meebles.)

"ONCE I'D A SOUL THAT KNEW NO SORROW."

Words by
PERCY GREENBANK

Music by
HOWARD TALBOT.

Allegro agitato.

Meebles.

Piano.

ff

p Recit.

Ah, can it be? - A few short hours a - go My heart was light, _____ of

sor - row _____ lit - tle reck'd I; _____ My cheeks with guilt - y blush - es did not

glow, — I did - 'nt have to try and hide my neck - tie. — But

now my con-science will not let me rest, — *f* Re - morse, re-morse is

Andante tranquillo.

gnaw-ing at my breast. — 1. Oh, the birds car-ol gai - ly

ov - er-head, While the beau - ti - ful sun - beams shine; — And the

lark now has left its wa - t'ry bed, But I've nev-er been home to

mine. On a tur - bu - lent sea I've launch'd my barque. Till I'm

agitato

fair - ly up - on the rocks, And I've wan - der'd all night round

poco rall.

p poco rall.

Re - gent's Park In my slip - pers and thin silk socks,

a tempo

a piacere

Ah, lack - a - day! Ah, lack - a -

colla voce

appassionato

- day! Once I'd a soul that knew no sor - row,

p rail. *p a tempo*

Once I'd a heart that was con - tent, Once I'd a shirt with-out a

speck of dirt, Once I'd a hat with-out a dent, Ah!

rall.

a tempo

Once I'd a head that was not ach - ing, — Once I had shins that were not

a tempo *fp*

sore. — Will this soul be free from care? Will this

heart be light as air! Will this suit be fit to wear? Ah, nev - er -

p rall.

- more! — 2. I have

a tempo *pp*

stray'd from the path I trod for years, I have wal-low'd in crime most

grave; ——— Oh, my cheeks they are salt with sad, sad tears, And I

have - n't had time to shave. ——— I've been scorched like some fool - ish,

way - ward moth In the flick - er - ing flame of vice, ——— And I've

p poco rall.

crouch'd un-der-neath a ta - ble - cloth With a la - dy who pinch'd me

p poco rall

a tempo

twice. _____

apiacere

Ah, _____ lack - a - day! _____

a tempo

colla voce

appassionato

Ah, _____ lack - a - day! _____

Once I'd a soul that knew no sor - row. _____

p rall.

p a tempo

Once I'd a heart that was con - tent, _____

Once I'd a face where on - ly

smiles found place, Once I'd a nose that was - n't bent. Ah!

rall.

rall.

a tempo

I'd nev-er fall-en thro' a sky - light, — Down from the first or sec-ond

a tempo *fp*

floor. — Re - tri - bu-tion's on my heels, Shall I list to youth's ap-peals? Shall I

p rall.

sit down to my meals? Ah, nev-er - more! —

p rall. *a tempo*

Act II.

Scene III.

No 22.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.

Tempo di Valse.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked 'Tempo di Valse' and the dynamics are 'Piano' and 'f' (forte). The score begins with a treble and bass clef, followed by a series of chords and a melodic line in the right hand. The piece concludes with a final chord in the fifth system.

mf CHORUS. (Sopranos & Contraltos)

CHO *mf*

Pan - sy Day! Pan - sy Day! Here are some flow'rs for

SOP. you. _____ Pur - ple and proud, gol - den and gay, Or

CHO. you. _____ Pur - ple and proud, gol - den and

CON. you. _____ Pur - ple and proud, gol - den and

SOP. blend of yel - low and blue! _____ Pan - sy Day!

CHO. gay, Or yel - low and blue! _____ Pan - sy Day!

CON. gay, Or yel - low and blue! _____ Pan - sy Day!

CHO. Pan - sy Day! Pan-sies on hat and dress! _____ We

CHO

work for the won-der-ful Hos-pit-al Fund Of a real Prin-

CHO

- cess. Pan-sy flow-ers we sell in the street,

CHO

Coax-ing mon-ey from all that we meet! Silk-en blos-soms so

CHO

dain-ti-ly made, And war-rant-ed nev-er to fade!

mf

S & C. We will pin them in gen-tle-men's coats, Tak-ing pen-nies or

CHO.

T & B. Ah Ah

mf

S & C. Treasu-ry notes; None so poor that he has-n't to pay On

CHO.

T & B. None so poor that he has-n't to pay On

f

S & C. won-der-ful Pan-sy Day! Pan-sy Day!

CHO.

T & B. won-der-ful Pan-sy Day! Pan-sy

S & C. Pan-sy Day! Here are some flow'rs for you.

CHO.

T & B. Day! Here are some flow'rs for you.

SOP. Pur - ple and proud, gol - den and gay, Or blend of

CON. Pur - ple and proud, gol - den and gay, Or

TEN. Pur - ple and proud, gol - den and gay, Or blend of

BASS Pur - ple and proud, gol - den and gay, Or

S. & C. CHO. yel - low and blue. Pan - sy Day! Pan - sy

T. & B. yel - low and blue. Pan - - sy Day!

S. & C. CHO. Day! Pan - sies on hat and dress! It's

T. & B. Pan - sies on hat and dress! It's

S. & C. all for the won - der - ful Hos - pit - al Fund Of a real

CHO. all for the won - der - ful Hos - pit - al Fund Of a real

T. & B. all for the won - der - ful Hos - pit - al Fund Of a real

S. & C. Prin - cess. Pay, pay, For Pan - sy Day!

CHO. Prin - cess. Pay, pay, Pan - sy Day!

T. & B. Prin - cess. Pay, pay, Pan - sy Day!

S. & C. Pay. Pay, For our Pan - sy Day! ——— Our


CHO. Pay. Pay, For our Pan - sy Day! ——— Our

T. & B. Pay. Pay, For our Pan - sy Day! ——— Our

S. & C.
CHO.
T. & B.

Pan - sy Day! For Pan - sy

Pan - sy Day! For Pan - sy



S. & C.
CHO.
T. & B.

Day! Pay, Pay!

Day! Pay, Pay!



S. & C.
CHO.
T. & B.



No 23.

SONG.—(Meebles.) and CHORUS.

"I WANT TO GO TO BYE-BYE."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto à la Valse.

Meebles.

Piano.

MEE.

1. I've not had so much as a wink all' the
2. It's a nui-sance when Huns come a - round an - y

p

MEE.

CHORUS.

MEEBLES.

night— It's dis - tress - ing! _____ It's dis - tress - ing! _____ And there
day And they fly low, _____ And they fly low. _____ And we

mf *p*

CHORUS.

MEE. *mf*

was - nt a chance of re - tir - ing from sight And un - dress - ing. ——— And un -
 let off ma - roons as a warn - ing to say When to lie low! ——— When to

CHO. *MEEBLES.*

- dress - ing. ——— I've mud in my mouth and I've sand in my eyes — I've
 lie low. ——— So when the in - va - ders ap - pear in the skies I'll

MEE.

yawned till I know I have swallowed some flies! I want to
 go in the cel - lar and just close my eyes. I want to

MEE.

go to bye - - bye, To rest my wea - ry head! ——— And if
 go to bye - - bye, When Huns are o - ver - head; ——— It is

MEE

nurse is a dear She will call me next year— Will some-bo-dy put me to
 nice un-der-ground With the bar-rels all round— Will some-bo-dy -put me to

CHORUS.

MEE

bed? _____ He wants to go to bye - - bye. To
 bed? _____ He wants to go to bye - - bye, When

MEEBLES

CHO

rest his wea - ry head. _____ Tuck me up in my crib (With my
 Huns are o - ver - head. _____ You can sig - nal "all ' clear," When I've

ALL.

MEE

bot - tle and bib— Will some-bo-dy put ^{me}him to bed? _____
 fin - ished the beer— Will some-bo-dy put ^{me}him to bed? _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written on a single staff with a treble clef, containing several measures of music. The piano accompaniment is written on two staves (treble and bass clefs), featuring a variety of note values and rests.

MEEBLES

3. I've heard of some fri - vol - ous daugh - ters of Eve Known as

The second system continues the musical score. It includes a vocal line and piano accompaniment. The piano part features a dynamic marking of *p* (piano) in the middle of the system. The vocal line continues with the lyrics from the previous system.

CHORUS.

MEEBLES.

flap - pers, ——— Known as flap - pers. ——— Who go for all of - fi - cers

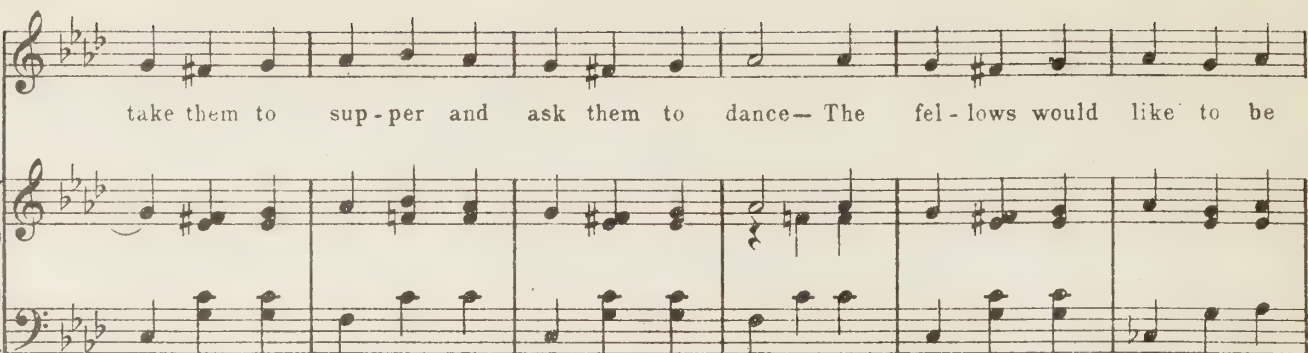
The third system of the musical score includes a vocal line and piano accompaniment. The piano part features dynamic markings of *mf* (mezzo-forte) and *p* (piano). The vocal line continues with the lyrics.

CHORUS.

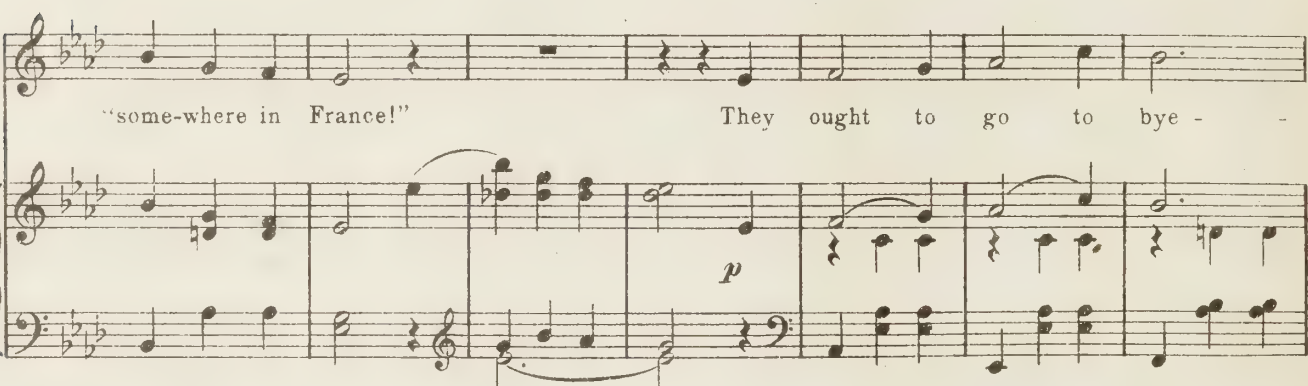
MEEBLES.

home up - on leave, Ev - en Sap - pers, ——— Ev - en Sap - pers. ——— They

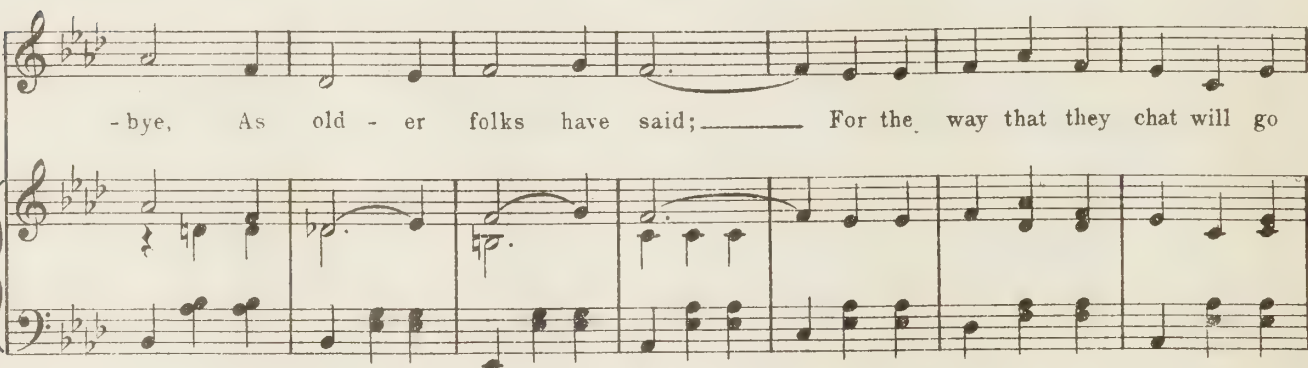
The fourth system of the musical score includes a vocal line and piano accompaniment. The piano part features dynamic markings of *mf* (mezzo-forte) and *p* (piano). The vocal line continues with the lyrics.

MEE. 

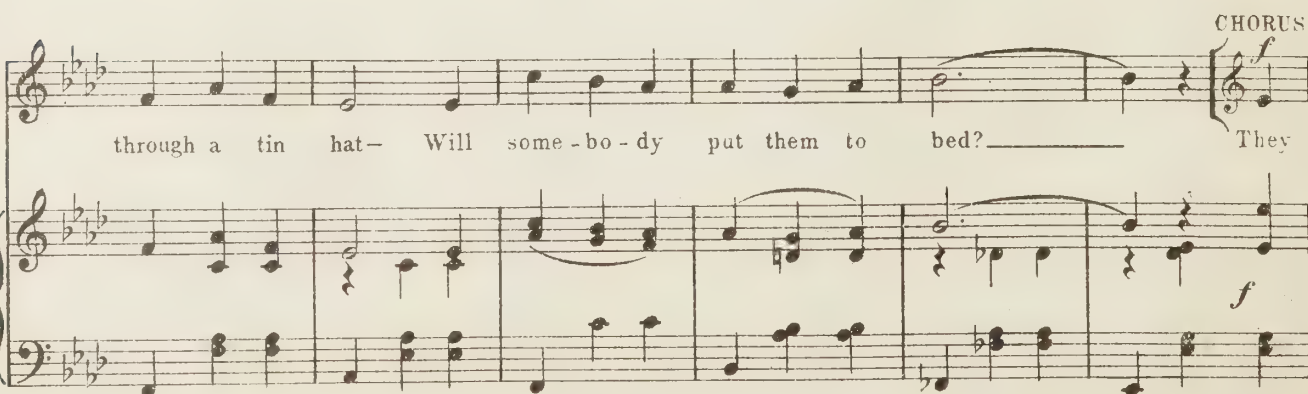
take them to sup-per and ask them to dance— The fel-lows would like to be

MEE. 

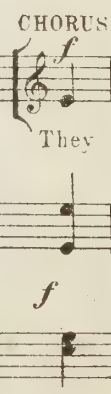
"some-where in France!" They ought to go to bye - -

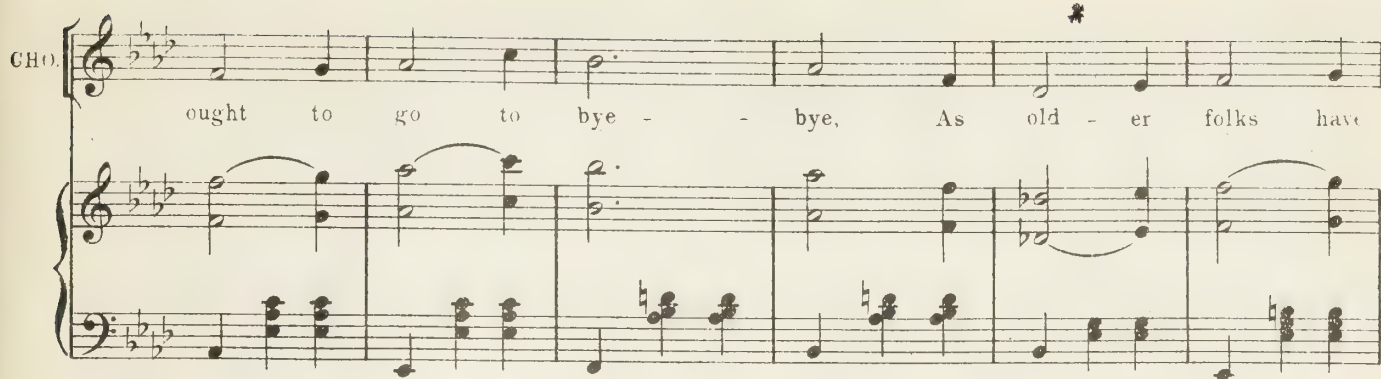
MEE. 

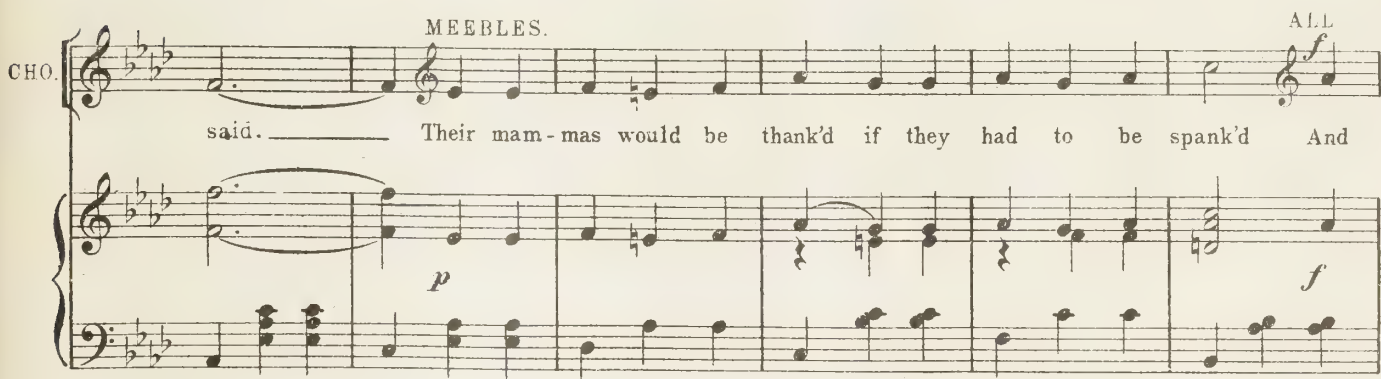
-bye, As old - er folks have said; ——— For the way that they chat will go

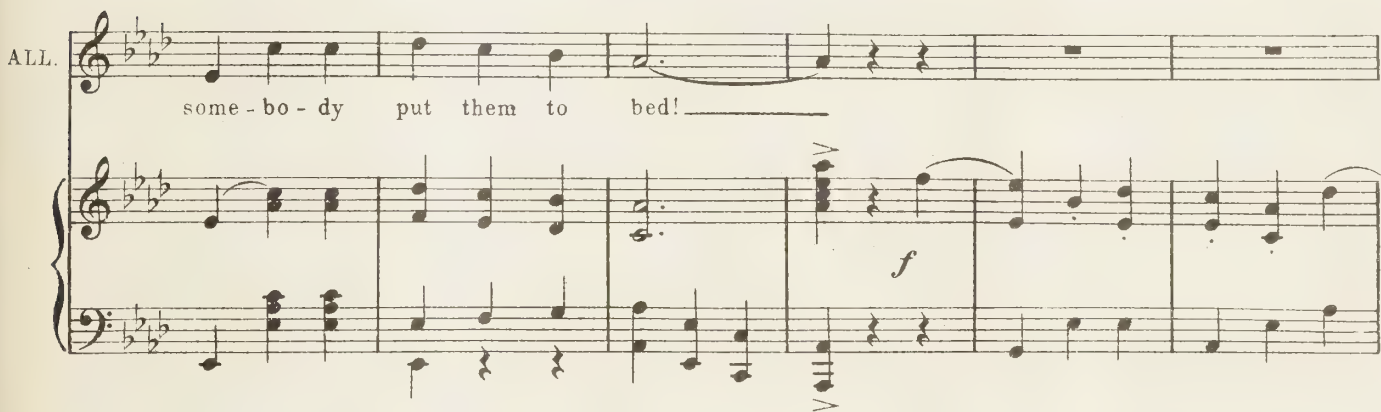
MEE. 

through a tin hat— Will some-bo-dy put them to bed? ——— They

CHORUS. 

CHO. 

CHO. 

ALL. 



No. 24.

* DUET- (Millicent and Diana.)

"POWDER ON YOUR NOSE."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegretto. $\text{\textcircled{S}}$

Voice.

(MILLICENT.) I am
(DIANA.) I am

Piano.

mf

Red. *

feel - ing quite a wreck - (DI) Well, you are a tri - fle torn! (MIL) All my
like a rag to day - (MIL) Yes, you're rath - er weird and wild - (DI) And what

p

hair is down my neck. - (DI) That is how it's of - ten worn! (MIL) Am I
will my lov - er say? (MIL) Bet - ter not in - quire, my child! (DI) He will

look - ing ve - ry old, For - ty - five or ev - en more? (DL) Well, if
tell me I am still Just as bloom - ing as a pink - (MIL) As a

I had not been told, I should guess you for - ty - four! (MIL) Thank you, dear.
gen - tle - man he will, But I know what he will think! (DL) Real - ly, don't

You are kind! (DL) Nev - er fear. Don't you mind! Though you've had a nas - ty
Be a cat! (MIL) No, we won't Speak of that! Have a rest, and when you

shake-up. You just want a bit of make-up!
wake up. You just need a bit of make-up!

rit.

REFRAIN.

DI. Just a lit - tle black round the eyes, _____

MIL. _____ Just a lit - tle black _____ round the eyes.

p a tempo

DI. Just a lit - tle red on the lips, _____

MIL. _____ Just a lit - tle red _____ on the lips.

DI. When that is done, You're like the sun Af - ter a

MIL. _____ When that is done, You're like the sun

DI. par - tial e - clipse! Ah! _____ Oh! it will be

MIL. _____ an e-clipse quite vis - i - ble at Green-wich.

rit. *a tempo*

DI. such a sur - prise When you are as
 MIL. Oh! it will be such a sur-prise

DI. fresh as a rose; Look - ing pret - ti - er and
 MIL. as a rose;

DI. proud - er. Just a ti - ny touch of
 MIL. With a lit - tle touch of pow - der, Just a ti - ny touch of

DI. *rit.* pow - der on your nose! 1. 2.
 MIL. *rit.* pow - der on your nose! nose!
 D.C.

No 25.

FINALE.— ACT II.

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Allegro Gaio. *ff*

Tutti. They'll be spor - ty boys!

Piano. *ff*

Rol - lick - ing ror - ty - tor - ty boys! Paint - ing the town a

reg - u - lar red, (Or an - y old col - our they jol - ly well please). They'll

have a high old time, And make no end of noise! The

dear old gen - tle - man wants to try To give the flap-pers the glad - some eye, They'll

"rag" the wait - ers-they'll sing and shout, And keep on throw-ing the bread a - bout! Oh,

rev - er were such a pair of spor - ty boys!

1st time.

boys!

2nd time.

(Curtain.)

DUET.— (Diana and Pope.)

"HAVE A HEART."

Words by
GENE BUCK.Music by
JEROME D. KERN.

Voice.

Piano.

mf

POPE.

Why do you seem cold, un - car - ing Oh! you beau - ti - ful maid?

p

DIANA.

You are much too bold and dar - ing. I'm a lit - tle a - fraid.

POPE. DIANA.

One re - quest I ask of — you. Just what would you

DIA. POPE.

have me — do? Love me — love me tru - ly.

DIANA. POPE.

Have a heart, — Oh! my dear - ie, that is —

POPE.

— all I ask of you. —

REFRAIN.
Slowly.

POPE.

Have a heart, you have me on a string, because you know I love you.

DIANA.

Have a heart, I'd do most an-y-thing that you would ask me to do.

POPE.

DIANA.

BOTH.

All day I'm schem-ing, All night I'm dream-ing, All for you my love is beam-ing.

BOTH.

Have a heart, and love me just a bit be-cause I can't stop lov-ing you! you!

RECIT and SONG:- (Meebles.)

"WHEN THE HEART IS YOUNG."

Words by
PERCY GREENBANK.Music by
HOWARD TALBOT.

Meebles. *Allegro.*

Piano. *f*

p Recit.

The years roll back,- once more I seem to be A

ro - sy-cheek'd and pud - ding-faced young ur - chin, My pock-ets full of mar-bles and of

tops. My boy - ish mouth bulged out with lol - li-pops Tho

now and then I well de - served a bir - chin', Still

Tempo di Mazurka.
those were hap - py, hap - py days— Ah me! —

1. In the
2. In the

p

hap - py days of youth, Life is like a fai - ry tale;—
 hap - py days of youth When you're nim - ble and a - lert,—

Ev - 'ry shil - ling is a fiv - er,— Ev - 'ry tid - dler is a whale.— Then from
 Ev - 'ry worm's a boa - con - stric - tor,— Ev - 'ry, dick - ey is a shirt.— Then you

sor - row you are free,— As for care - you sim - ply scorn it, Ev - 'ry
 chor - tle and re - joice,— With i - ma - gi - na - tion air - y, Ev - 'ry

wasp you think a bee,— Till you sit up - on a horn - et.
 Ford's a Roll - sey Royce,— Ev - 'ry bar - maid is a fai - ry.

Fal, lal, lal, lal, la! — Fal, lal, lal, lal, lal, lay! —
 Fal, lal, lal, lal, la! — Fal, lal, lal, lal, lal, lay! —

When the heart is young, — All your geese are swans, —
 When the heart is young, — Oys - ters have no beards, —

You don't care a hang for an - y-one, A tupp' - ny smoke's an eight-teen - pen - ny one. —
 Ros - es have - n't an - y thorns on 'em, And toes - es have - n't an - y corns on 'em. —

Like a play - ful goat — Thro' the world one skips;
 Deep - ly you can drink — Out of Plea - sure's cup,

When the heart is young, fal, la! la! When the heart is young, ———
 When the heart is young, fal, la! la! When the heart is young, ———

Ap - ples have no cores, ——— And or - ang-es no pips!
 Socks are al - ways down, ——— But thumbs are al - ways up!

f D.C.

SONG.— (Diana)

"MAKE HAY, LITTLE GIRL!"

Words by
PERCY GREENBANK.Music by
LIONEL MONCKTON.

Moderato.

Diana.

Piano.

mf

con Ped.

DIA.

1. When a girl comes out and
2. Now at Christ - mas, when some

p

DIA.

goes a - bout To lots of din - ners, and dan - ces, Then I
nice young men Call round to vis - it your fa - ther, You should

DIA.

just ad - vise her, if she's wise, To make the most of her
sit be - low the mis - tle - toe, It may en - cour - age them

DIA.

chan - ces. She should - nt be prim or at too se - date When
ra - ther. Then mo - tor - ing late at night from town Should

DIA.

there's not a - ny need to, And ne - ver re - fuse a
al - ways be a - greed to, For on - ly sup - pose the

DIA.

REFRAIN.

tête - à - tête - You don't know what it may lead to! } Make
car breaks down, You don't know what it may lead to! }

a tempo

hay, while the sun is shin - ing, Lit - tle girl, lit - tle girl, lit - tle

a tempo

girl! What's the good of hang - ing back and wait - ing?

rit. *a tempo*

Lots of things are lost by hes - i - ta - ting, Ah! Don't think a - bout to -

rit. *a tempo*

- mor - row, If there's some - one to flirt with to - day.

So, - while the sun is shin - ing, Make hay, lit - tle girl, make hay!

This system contains the first line of the song. The vocal melody is on a single staff in G major, 2/4 time. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are written below the vocal staff.

So, - while the sun is shin - ing, Make hay, lit - tle girl, make hay! —

This system contains the first ending of the song. It is marked with a '1.' above the first measure. The piano accompaniment ends with a *mf* dynamic and a *D.C.* (Da Capo) instruction. The lyrics are written below the vocal staff.

shin - ing. Make hay, lit - tle girl, make hay! —

This system contains the second ending of the song. It is marked with a '2.' above the first measure. The piano accompaniment includes *rall.* (rallentando) and *mf a tempo* markings. The lyrics are written below the vocal staff.

This system contains a piano solo section. The vocal staff has whole rests. The piano accompaniment features a more complex, flowing melody in both the treble and bass staves, ending with a final chord.

DUET.—(Millicent and Meebles.)

"O THAT WE TWO WERE MAYING."

Words by
PERCY GREENBANK.Music by
HOWARD TALBOT.

Allegretto moderato.

Voice.

Piano.

f

MILLICENT.

1. Ho - ra - ti - o, do you re -
when the long day full of

p

MEEBLES. MILLICENT.

- mem - ber? ——— My dear - est, how could I for - get? ——— In
rap - ture ——— Was draw - ing at last to its close, ——— Then

MEEBLES.

MILL.

Spring-time we roamed through the mea - dows, — My boots got un - com - mon - ly
home-ward we strolled in the twi - light — While cock - cha - fers buzzed round my

MILLICENT.

MEE.

wet! — The lamb - kins were frisk - ing all round us, — The
nose. — All Na - ture was sink - ing to slum - ber, — But

MEEBLES.

MILL.

birds ca - rolled ear - ly and late. — The thing - um-mys peeped from the
naught of the hour did we reck, — A nan - ny-goat kissed me good

MEE.

what - nots, — And the gay um - py - doo - dle - um called to its mate!
eve - ning, — And an Al - der - ney cow came and sobbed down my neck.

rall.

Tempo di Valse.

MILLICENT.

MILL. *mf*

O that we two — were May - ing, As in the

MEELES.

O that we two — were May - ing, As in the

MILL.

days of yore; ——— Roam - ing the dim, sha - dy
Tak - ing such long, love - ly

MEE.

days of yore; ———

p

MILL.

cop - ses, ———
ram - bles, ———

MEE.

Dodg - ing the gnats and the wop - ses. ———
Catch - ing our toes in the bram - bles. ———

MILL. *O - ver the hills — to - geth - er Hap - pi - ly we would*

MEE. *O - ver the hills — to - geth - er Hap - - - pi - ly*

MILL. *stray. — While the lark was a - ho - ver - ing o - ver its nest, And the*
While the night - in - gale war - bled a soft lul - la - by, And the

MEE. *we — would stray.*

MILL. *wind came a - whis - per - ing out of the west,*
stars one by one twin - lled out in the sky,

MEE. *And I wished I'd been wear - ing a*
And we sat on a gate where the

MILL. *accel.* 1. In the mer - ry, mer - ry, mer - ry,

MEE. *rall.* much thick - er vest. *accel.* In the mer - ry, mer - ry, mer - ry,
 paint was - n't dry.

rall. *accel.*

MILL. month of May!

MEE. month of May!

Vivace. *mf*

MILLICENT.

MILL. 2. And

MEE. Come Tempo I.

p

D.C.

2.

MILL.
mer - ry, mer - ry, mer - ry month of May!

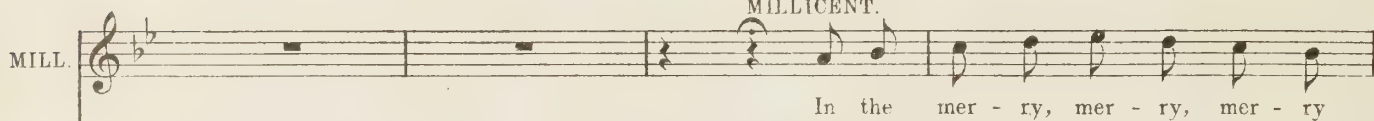
MEE.
mer - ry, mer - ry, mer - ry month of May!

accel. *pp leggiero*

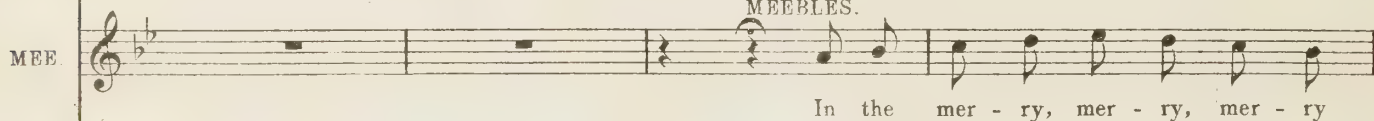
DANCE.



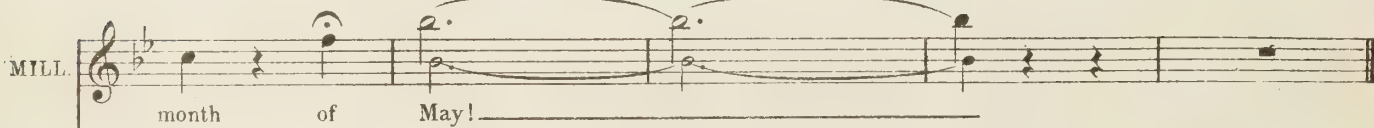
MILLICENT.



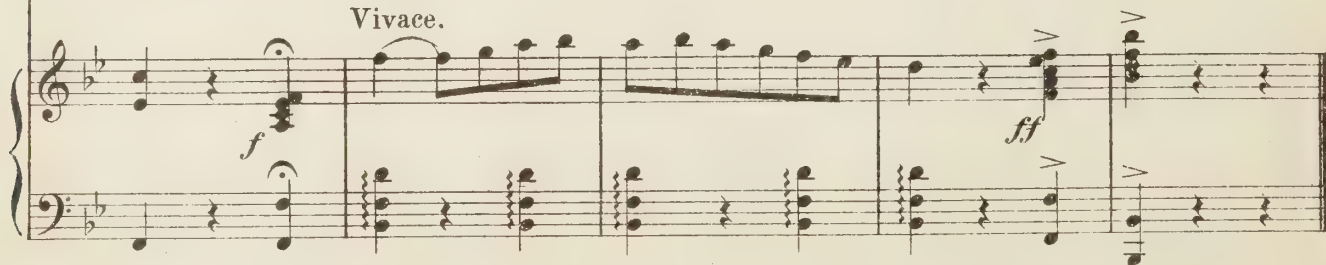
MEEBLES.



Vivace.



Vivace.



DUET—(Joy and Hughie) and CHORUS.

"DINKY DODDLE DICKY."

Words by
PERCY GREENBANK.

Music by
HOWARD TALBOT.

Allegretto.

Voice.

Piano.

JOY.

1. Lit - tle Dick - y was a won - der At an - y sort of dance,
2. Dick - y danced while he was shav - ing And while he had his bath

CHORUS. *f* HUGHIE.

Oh! won - der - ful lit - tle Dick - y! When he came in - to the ball - room No
Oh! won - der - ful lit - tle Dick - y! He went danc - ing off to bus - 'ness A -

HU. JOY.

ri - vals had a chance — They had-n't a chance with Dick - y But with
 -long the gar - den path Oh! cu - ri - ous lit - tle Dick - y Now one

CHORUS. *3*

JOY. HUGHIE.

ord - in - a - ry steps He soon got dis - con - ten - ted, And the
 day he met a girl And danced right up and kissed her Then he

HU. JOY.

fox - trot and the waltz He real - ly quite re - sent - ed, So a
 danced her off to Church For he could not re - sist her And they

JOY. CHORUS.

brand new dance Dick - y in - ven - ted. All a - lone — On his
 both danced home Mis - sis and Mis - ter. Dick - y boy — Danced for

mf REFRAIN.

own. _____
joy. _____

Oh! Dick - y danced ' the Din - ky dod - dle,

HUGHIE.

Danced the Din - ky dod - dle Ev - 'ry - where! _____ He danced it

HU.

up - stairs, down - stairs, walk - ing a - long the street, It was the

JOY.

JOY.

sort of dance that car - ried you off your feet. When Dick - y

HUGHIE.

JOY.

HU. danced the Din - ky dod - dle Ev' - ry - bo - dy cried Hoo - ray, ——— And all the

JOY. girls ex - claimed That move - ment's ra - ther trick - y, Teach us how to

BOTH.

JOY. Din - ky dod - dle, Dick - y! Din - ky dod - dle, Dick - y,

BOTH Din - ky dod - dle, Dick - y! Din - ky dod - dle, Dick - y all the

BOTH *ff* ^{CHORUS.} day. Oh! Dick - y danced the Din - ky dod - dle,

CHO. Danced the Din - ky dod - dle Ev - 'ry - where! He danced it

CHO. up - stairs, down - stairs, walk - ing a - long the street, It was the

CHO. sort of step that car-ried you off your feet. When Dick - y

CHO. danced the Din - ky dod - dle Ev' - ry - bo - dy cried "Hoo - ray," And all the

CHO. girls ex - claimed "That move - ment's ra - ther trick - y, Teach us how to

CHO. Din - ky dod - dle, Dick - y! Din - ky dod - dle, Dick - y! Din - ky dod - dle, Dick - y!

CHO. Din - ky dod - dle, Dick - y all the day?" 1st time Last time. day?"

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